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ART DIGEST #4

THE NEWS AND OPINION OF THE ART WORLD

St. John, the Evangelist:

Piero di Cosimo

Renaissance Master Comes to
New York's "Wall Street" of Art

See Page 10



Henri-Matisse

EXHIBITION

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PEYTON BOSWELL

Comments:

This department expresses only the personal opinion of Peyton Boswell, Jr., writing strictly as an individual. His ideas are not those of THE ART DIGEST, which strives to be an unbiased "compendium of the news and opinion of the art world." Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

Critics Bare Their Teeth

THOUGH it may be totally unrelated to Howard Devree's recent philippic on the present status of art criticism in America, there is more "bite" in the columns of the New York art critics this season. It is a healthy sign.

A case in point is Emily Genauer's treatment in the *World-Telegram* of a mediocre exhibition at the Julien Levy Galleries, home of surrealism in New York. Wrote the acid-tipped Genauer pen:

"Why Mrs. Diego Rivera, should insist on using her maiden name, Frida Kahlo (and then put her husband's name alongside it in parenthesis), or why she should countenance that silly affectation of the gallery, which prints as a foreword to her catalogue a long introduction by Andre Breton in French (would the fine flavor of his priceless prose have been irretrievably lost in translation?), or why she should paint the things she does altogether, is a mystery to me. Maybe the serious motor accident she had in 1926 is the cause (the gallery itself says 'its psychological effects may be noted in her subsequent painting'). At any rate her show is on . . ."

Jerome Klein of the *Post*, the most adverse of the critics (particularly when it comes to non-social-conscious messages), last Saturday trod with malice foresight upon the toes of several luminaries who were content to send their "seconds" to the current Whitney Annual.

Said Klein in staccato delivery: "Joe Jones waves to audience: did better when closely watching farmers. New scandalizer by Cadmus is same old stuff; elaborately vulgar. *Man and Wife*, by Arnold Blanch, well conceived, but not decisively carried out. Charles Burchfield generous with canvases; could have said it better with half as much."

Carlyle Burrows of the *Herald Tribune* and Melville Upton of the *Sun* are indulging, within more narrow limits, in the soul-satisfying occupation of "spade-calling"—answering the primary duty of the critic to help lift the clouds of doubt from a sadly confused public.

Edward Alden Jewell, art editor of the *Times*, cannot be included as part of any supposed trend. Since his return from a tramp-steamer trip to the Caribbean last June, Jewell has been turning out week after week the most thought-provoking art page of them all—balanced, vital, cause-and-effect commentaries on the week's art news. On the "street" some say Jewell is just now reaching the peak of his powers.

Nor has such a trend—if it really be a trend—touched Royal Cortissoz or Henry McBride. The veteran conservative of the *Herald Tribune* still stands staunchly by his guns, as he has for a quarter century, uncompromising in his attitude toward "good" and "bad" art, with craftsmanship as his standard of measurement. McBride continues to give his loyal following the typical McBridian, humor-leavened, art page, only occasionally losing his sense of perspective as when he devoted a column-long lead story to the Tchelitchev monstrosity—the same blown-up piece of unhealthy imagination and poor painting that Klein dismissed with 13 devastating words.

Devree? Having had the courage to say in print that

which should have been said long ago, Devree, like the youthful Boston terrier who unwisely called to combat one of Mrs. Boswell Sr.'s sleekest and most primeval cats, is busy licking his wounds.

Contemporariness Is King!

SEE a canvas, paint it—the experience at the moment experienced. What matters the mulling and the thinking, but to obscure its freshness. That was Ivory Tower art. Freeze the moment itself, the here and the now; if the moment is not immortalized, at least it will be refrigerated.

Pity the poor artist beleagued by such ideologies on the aesthetic experience. To rescue the precious contemporariness that was lost during the Ivory Tower days he must compete now with children—little sprites who are more expert at recording, slap-dash, the moment.

The story of a veritable Ivory Tower artist is told in this issue. He lives far from the frenzy of life today, lives in the fragrance of a past Oriental tradition as he "arranges" still lifes into Eastern lore. He paints slowly and mullingly no more than 10 canvases a year.

The story of contemporary American painting (Whitney edition) is also told in this issue together with the dirge that it brought from the New York critics. Paintings of life today and the lightning reactions of the artists to the things they have seen, painted quickly to proclaim that an impact occurred.

Somewhere between these two must lie a happy middle ground. But to reach that ground every artist now bent on contemporariness would have to count ten—maybe a hundred—before applying each new brushstroke. But perhaps that would eliminate too many artists—those with poor memories or too little training in their crafts.

As the Bough Is Bent

HOW DOES IT with those progressive universities and colleges who in the past few years have brought to the campus leading American painters to act as artists-in-residence and to expose the student body to the influences of art in its most virulent form? The University of Georgia is the first to report.

Last Fall when Lamar Dodd came to Georgia's art department, the question was raised as to whether a practicing, professional artist could fit smoothly into the academic scheme, and an editorial on the subject appeared on this page. At Georgia now a very decisive answer to that question is indicated; the answer is strongly affirmative, and the reasons are several.

First in importance, perhaps, is the unparalleled enthusiasm for art that developed among the students during the year. More indicative than the increase in registration in art classes was the attitude of the students. Every day in the studios they could be found, not in required classes but because they were *interested*. A second result of the importation of a practicing artist to the University campus has been a greatly increased interest in art on the part of faculty members and students outside the art department. Exhibits and lectures arranged by Dodd helped stimulate this interest.

Writes a Georgia official: "The presence of a practicing artist on the campus has served as a stimulus to art, a field of learning more or less neglected in Southern schools. The experiment, if it be an experiment, is proving a successful one."

If Americans are ever to accept art as a necessary accessory of "the better life"—as do so casually the French, the Belgians, the Swedes, the Hungarians and the English—then what better place to start than in the colleges where minds are still plastic? Georgia, Dartmouth and Wisconsin, to mention but three, are pointing the way.



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THE READERS COMMENT

"People Are Like Sheep"

Sir: The article "A German Explains Art in the Third Reich" must surely bring much comment from your readers. The very fact that work not in favor with the political leaders in Germany was termed "Degenerate Art" was enough to condemn it with the masses. People are like sheep and where pictures are concerned believe what is told them. I have seen many travel groups pause before the *Mona Lisa* in the Louvre and pretend great awe when, as a matter of fact, the painting left them quite cold. A guide had said "Here is a great work of art worth \$10,000,000,000 (whatever it is)" and so they feel obliged to admire it.

Also, to quote the article, "the artist is not to create for the sake of art but for the people." I wonder how many of our famous paintings in generations past were created for the people. Or how many people had the intelligence to recognize them as works of art. It is all quite inconsistent.

—FLORENCE GUSTORF, Hollywood

Those Immature Beginners

Sir: I was much interested in reading your editorial "Spare the Child." I feel strongly in sympathy with your opinion that the "undue and mistaken emphasis" placed upon child art is altogether unfortunate and unwise. Dignifying the immature beginnings of art and what is often no more than class work by museum and newspaper acclaim seems indeed an unbalanced procedure. The results of such methods must lead to the self consciousness of the young artists and to impatience in the public's mind. But perhaps such enthusiasms are only a matter of degree, for while interesting as an educational development, children's art work should not be treated as mature expression.

—ALICE GRAEME KORFF, Art Critic,
Washington Post

Serge & Lucius Were There

Sir: As a constant reader and sincere admirer of your "Comments," I ask that you give one look at the state of art on 57th Street as promulgated in the enclosed clipping—hats, jewelry, gloves, ankles—Devree's pet peeve should right-about-face. Here is reporting on (that kind of) art at its best.

—G. E. FORCE, New York

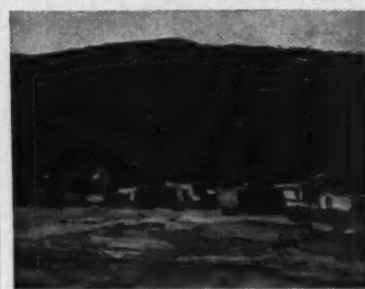
Ed.—The "enclosed clipping" was from Patricia Coffin's society column in the *World-Telegram* and had to do with Edward Seago's exhibition of Ballet Russe scenes at the Carstairs Gallery. A random quote: "Mrs. Lewis Tullis looked ready to have her portrait painted in her towering black Cossack hat with the scarlet silk jersey scarf tied at the nape of her neck. Prince Serge Obolensky dashed in for a moment and Lucius Beebe put in an appearance but preferred chatting with his friends to looking at the pictures."

Needs To Talk Less

Sir: I feel connected with all the art world through THE ART DIGEST. My pupils and patrons get a knowledge reading it that helps them without my talking and explaining.

—MRS. A. MELVILL, Los Angeles

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No. 4

Canadians in London

LIKE MOST EUROPEANS, the English have a tendency to lift a quizzical eyebrow at mention of an art native to the Western Hemisphere. However, this fall, official eyebrows remained static and some official voices, including that of the Duke of Kent, were raised to proclaim the fact that Canada has a native art. The occasion was the exhibition of "A Century of Canadian Art" now on view at London's Tate Gallery.

The Duke of Kent, in speaking of this exhibition, made reference to the English habit of stressing the influences of dominant nations rather than indigenous characteristics of art production. He then added, to quote the *London Times*, "There are in Canada, as elsewhere, many groups of artists working independently, and sometimes with differing ideals; and out of this has sprung a quality which is evident in all the greater works coming from that country. It is definite, individual, and characteristic—it is Canadian. It comes, I think, from the clear and incisive method of applying the paint. This conception is largely due, I am sure, to the very clear atmosphere and the unusually vivid light of the country."

The critic of the *London Times* presaged his remarks by recalling that the 1925 Canadian paintings he had seen in London were "rather obvious and poster-like in treatment." He adds, "The decorative appeal remains and it is still evident that Canadian painters are direct and forcible in their effects, but there is much more subtlety and complexity in their compositions than had been supposed."

In speaking generally of the exhibition, this critic found that "though the exhibition contains some good portraits and figure compositions it is evident that the Canadian school is in the main a landscape school, and that the native landscape has been its chief inspiration. There is much less direct influence from Europe than in what we have seen of contemporary painting from the United States. To the decorative and forcible characters noted may be added a prevailing largeness of style."

Gordon, Sophisticate

In the witty and deft watercolors of Maurice Gordon, on view until Nov. 19 at the Marie Sterner Galleries, New Yorkers see the work of an artist who turns a discerning and amused eye on his environment and produces pictorial comments that are sophisticated, gay, and sometimes biting. In *Easter Sunday*, a few dexterous splashes of color bring to life a group of proud, gaudily-dressed Harlemites emerging from a church; *Queensboro Bridge* is rich in the atmosphere of its river setting.

Other papers, particularly *So Much Rain*, are built around a design of repeated forms—in this case, telegraph poles that recede into the hazy distance. In a surrealist vein, somewhat reminiscent of Chirico, *Park Avenue* is seen as a long, plush-appearing false front. *Auction*, also a surrealist work, presents all the elements that make up an auction, from the grave of the late owner to the raised hands of the bidders.

15th November, 1938



Reclining Figure: GLADYS ROCKMORE DAVIS
Listed as Promising Whitney Newcomer

Critics Sing Mournful Tune at Whitney Show

THE REFRAIN being heard with increasing frequency—"A Renaissance is here"—gets a severe jolt at the current Whitney painting annual, in New York, if the critics' judgments are to carry any weight. And this year the critics seem to be tightening up; last year they loved the show.

Tabulating their frank and between-the-lines verdict, this important New York annual (on view until Dec. 11), adds up approximately to "sad, though interesting."

"What can be coming over American art?" bewails Edward Alden Jewell of the *New York Times* who last summer defended it

against the French and English criticisms. It is a "pretty poor" exhibition, he says. "Artist after artist seems no more than tolerably represented, and some of the work must be ticketed as just intolerable." Realizing that this show at any rate would not have to be sent across the Atlantic to Paris, Jewell confesses, "I breathed a sigh of relief."

The lamentation takes definite direction in the review by Royal Cortissoz in the *Herald Tribune*. There is not enough "tolerably good workmanship," he wrote, "especially the good workmanship which is colored by individual talent . . . The better exhibits are nearly swamped by the pictures in which subject, as subject, is expected to pull the artist through, or by others in which he seems to be anxious to paint 'at the top of his voice.'" To Cortissoz the Joe Jones *Self Portrait* somehow seemed to be symbolical of the whole affair.

"The Whitney of our discontent," mourned Emily Genauer in the *World-Telegram*, though she was quick to add that that fault lies not with the museum, but with those artists who paint year after year in the same unlively manner, and others who simply do not know how to select their own best work to send to this show.

Even Henry McBride, whose *Sun* review began rather hopefully with an observation that "Everywhere there is earnestness, and the desire to say something" and "Our artists try—try manfully"—even this review became baleful as McBride scored the predominance at the show of the peevish, the petulant, the ax-grinders, and the malcontents. They blare out too loudly, complains McBride, and "that bad boy, Paul Cadmus," with another picture of the Navy on shore leave at Riverside Drive, sums it all up for him.

And finally, Jerome Klein, champion of



Village Carpenter: JUDSON SMITH



Self Portrait: JOE JONES
Critics Found It Disappointing

"social genre," makes it unanimous by noting in his review in the *Post* that this type of art, with some exceptions, provides the main weakness of the current Whitney, because it "tends toward the half-hearted, the sentimental, and badly painted."

The critics' consensus would be of lesser importance were the Whitney exhibition not the most progressive, presumably the most fool-proof of national exhibitions. There is no jury; there are no prizes. Selection of artists is in the hands of one person, Mrs. Juliana Force, whose competence has never been questioned; selection of pictures is left to the artists themselves. And, lastly, to provide a tangible incentive to everybody, there is a \$20,000 Mellon cut each year at the close of the show in the form of purchase money.

This streamlined Whitney system is faulty apparently on one point: the provision that the artist himself select his own entry. Miss Genauer defends the selection of a list of well known artists whose entries, however, she holds to be indefensible. "Perhaps the painters themselves do not have the ability to judge their own work," she ventures, and, perhaps, "more credit than is usually given them is due the gallery directors and dealers who assemble the one-man shows."

On another score the present Whitney show stands high, the inclusion of many new and unfamiliar names and the generally high standard of work by these artists. The newer artists are invariably more careful in their selections.

In subject matter the show provides much diversity, with 109 oils running the gamut of themes in contemporary American art. The first gallery is devoted to abstract art and a review has yet to appear that had much to praise among this group. Stuart Davis has a completely non-objective canvas that is like a scrambled color chart, baffling everyone, while others proceed in varying degree toward the faintly objective.

Gallery II takes on a more natural density with an excellent work by Burchfield, a good Kuniyoshi, and a portrait by Franklin Watkins which by critical consensus is the outstanding canvas in the show. In the adjacent gallery the show thickens with a medley of oils that



Beach Lightning: ALBERT PELS
Among the Most Mentioned and Approved Exhibits

express social genre by Gropper, Grosz, Philip Evergood, Jack Levine, Mervin Jules, and Paul Cadmus—all scored by Henry McBride with a double curse as un-American and not good painting, anyway.

The Cadmus picture, *Sailors and Floosies* is "brash, in color, badly composed, distinguished only by good drawing," according to Miss Genauer, while, to Jerome Klein it is "elaborately vulgar and bad painting." These two critics are in agreement also on the oils of Gropper and Evergood, the one well represented the other poorly. For better work Gifford Beal, John Koch, Alexander Brook and Judson Smith received plaudits.

In the drop-level gallery a higher percentage of favorable oils prevails, led by Doris Lee, Jon Corbino, Leon Kelly, Paul Lewis Clemens, Peter Hurd, and James B. Turnbull; while A. S. Baylinson fails to appear in top form and is chided by Royal Cortissoz.

On the upper floors the outstanding pictures are by Zsissly (who, with his brother, Ivan LeLorraine Albright, Jewell nominates as the American Brothers Le Nain), Elliot Orr (with a work highly praised by Cortissoz), Paul Mommer, Frederic Taubes, Henry Mattson, Manuel J. Tolegian, and Joe Jones. The latter's self portrait is controversial and one which Miss Genauer points as unworthy of

the artist. The Henry Mattson picture, *Spring*, won approval from all sides.

William Ashby McCloy contributes a picture, *Blessed are the Poor in Spirit*, in which the beatified has such a crucified look that both Jewell and Klein vote no. Harry Sternberg's "luridly stylized" canvas fails to click also with Jewell; Waldo Peirce and Morris Kantor fail themselves in what Miss Genauer terms "uninspired" pieces; while John McCrady, Albert Pels, and Peppino Man-gravite saved the day in the last gallery.

In summation and consensus of the critics, the hero of the show is Franklin Watkins, the conspicuously poor works are by Philip Evergood, Ilya Bolotowsky, the main disappointments are by Joe Jones, Jack Levine, Waldo Peirce, Morris Kantor, A. S. Baylinson, Paul Cadmus; those in top form are Brook, Judson Smith, Mattson, Beal, Doris Lee, Burchfield, Karfoil, Taubes, Corbino, Elliot Orr, and Kuniyoshi; while among the newer artists with promising entries are Manuel Tolegian, Lloyd Goff, Jared French, Albert Pels, John Koch, James B. Turnbull, and Gladys Rockmore Davis.

But, say the critics, there is definitely no Renaissance on the horizon yet.

Fast's Brushless Painting

When Francis R. Fast, now exhibiting watercolor monographs at New York's Charles Morgan Galleries, sits down to paint, he is guided, he explains, by an inner urge that seems to take complete charge of his aesthetic production. With no preconception of what sort of design will evolve, Fast, using only his hands and without benefit of brush, creates decorative panels that are, to quote from his catalogue, "a mapping as it were, at the moment, of what I may possess of the combined senses of rhythm, form and color."

Though most of the panels are purely decorative, two of them, *Frog Pond* and *The Marsh*, are suggestive of landscapes. *Blue Baroque* is a rhythmic design in which leafy scrolls at the bottom swing upward to rocket-like bursts of color at the top. In *Night Song*, luminous botanical forms are highlighted against a mysterious blue background.

Margaret Breuning Returns

THE ART DIGEST, and an overwhelming proportion of the American art world, welcomes back to the ranks of the newspaper critics Margaret Breuning, who a few years back wrote such a vital and interesting art page for the *New York Post*. Miss Breuning now brings her talents to the *New York Journal and American*, and at the same time inaugurates the return of the *Hearst papers* to the field of contemporary art activities in New York. The sub-title of Miss Breuning's first Sunday-page, "Galleries Prove American Art Is Alive," is indicative of the interest she will take in the art of contemporary America. The *Journal and American* is in line for congratulations on a wise choice.

Subversion in Boston

THE MUSEUM OF MODERN ART has a quiet program underway establishing branches in other cities to disseminate the new ideas of modern art. Probably it is something in the nature of a Third International committed subversively to boring from within.

In Boston, at any rate, the boring has been brazenly from within—within the very sanctum of the genteel Art Club where last month, under the auspices of the Boston Museum of Art, two "wild beasts" were presented in comprehensive showings, Picasso and Matisse. Further, according to the account in the *Transcript* the opening was "strewn with social bouquets and Blue Book attendance."

The *Transcript's* critic calls this a comparatively recent phenomenon and though he would rather attribute it to a complete change in Boston temperament, he is cynical enough to believe that the doubters have been merely silenced—not convinced.

It makes one pause. Twenty-six years ago come April, Boston saw the same "wild beasts" at the Copley Galleries (it was a section of the Armory Show) and all but ran the pictures out of town because a Matisse work hung next to an Ingres painting. And the fate of Isadora Duncan one evening not many years later when she danced in Symphony Hall like a "wild beast." And, down the years, the fate of *Strange Interlude* and other plays, the Watch and Ward, a lecture one evening by Frank Lloyd Wright on the new architecture . . .

Boston may yet spill its tea again.

Cavaliere Milliken

Following two previous citations by foreign governments, William M. Milliken, director of the Cleveland Museum of Art, has been honored for the third time within a year, this time by Victor Emmanuel III. The Italian ruler conferred the Cavalierato of the Crown of Italy accompanied by the following citation: "To Cavaliere William M. Milliken, distinguished scholar of Italian art who, through his labor in the Cleveland Museum of Art, has contributed to the knowledge of Italian culture through the centuries."

King Gustav V of Sweden presented the Cleveland director with a New Tercentenary Medal in recognition of the work the Ohio museum did in conjunction with the Swedish Art Exhibit. Hungary, the first of the three governments to honor Milliken, conferred the Hungarian Order of Merit on him last December through Dr. Louis Alexy, Consul General at Cleveland.

Milliken, takes a self-effacing view of his decorations, stating that the presentation comes not as a personal honor but rather for recognition of what the Cleveland Museum has done in behalf of the cultural and artistic development of Cleveland.

New Jersey Art Club Expands

The Belleville Art Club of Belleville, N. J., has, during the four years of its existence, branched out until now it includes members living in five neighboring towns. Active in many branches of art, the members study painting under Haley Lever, widely known academician. Classes were held throughout the summer, when the brushmen followed Mr. Lever to the country and did the landscapes on the spot.

The club, which also holds exhibitions of members' work, is under the guidance of Samuel Miller, president; Theodore Krouse, vice president; and Mercedes Swan, secretary.

15th November, 1938



Danae Visited by Jupiter: FRAGONARD

These Artists Distilled the Gallic Spirit

EIGHTEENTH CENTURY FRANCE, symbolized by the elegance, superficiality and extravagance of court life in Versailles, has been mirrored by artists in official canvases, but never so intimately or brightly as in the smaller, more personal drawings and watercolors that were done as studies for larger works or as quick sketches for the artists' amusement. That off-guard, candid camera sort of view of the 18th century in France is presented at New York's Wildenstein Galleries during November and December through 156 watercolors, pastels and drawings by an imposing roster of painters.

Formerly in the David-Weill collection, these savory little exhibits include examples by the Frenchmen Watteau, Fragonard, Boucher, Nattier, Greuze, Prud'hon, Moreau l'Aîné and Quentin de la Tour, and also a few drawings by the Italians Guardi and Tiepolo. Fragonard, brilliant and deft portrayer of his epoch, dominates the drawing section, having a special room devoted to 18 of his works.

Emily Genauer of the New York *World-Telegram* writes that Fragonard's drawings

L'Amour porté par les Grâces: BOUCHER



"are remarkable for their brilliant, fluid line, encompassing round and supple bodies, giving the composition such form and movement as to recall and equal the great work of Rubens that Fragonard knew at the Luxembourg Palace . . . He could turn out papers dripping with sentimental incident, some of them so precious as to have been caricatures, surely. On the other hand, he could do something like his sketch of a great bull."

In striking contrast to the bull are Fragonard's *Concert dans un salon* and *L'Educatrice fait tout*, two effete trivialities. In *Les lavandières*, women launder clothes at the side of a stream, but in many of the Fragonards the women are of a less robust nature and are placed in elaborate boudoirs where everything from practical jokes to Greek myths provide themes for compositions. Done in deft washes and with much splendid drawing, these well organized papers feature slightly dressed young maidens who often become actresses in mythological scenes, as in *Danae visited by Jupiter*. Jupiter (who was the Vagabond Lover among the gods of the ancients), came to Danae in the form of gold, and there are a few coins on the floor to suggest this, but the cloud form which the god seems to have assumed in Fragonard's drawing is usually associated with his visit to Io, as admirers of Correggio remember.

Boucher, famed for his mythological decorations, is represented by eight drawings, including a solidly built-up *L'Amour porté par les Grâces*, and two pastel portraits, one a well-fed and self-satisfied Louis XV and the other a young lady, chic and Parisian.

Other exhibits rich in the flavor of their time are Chardin's pencil drawing of a seated woman; a group of minutely done watercolors by Moreau l'Aîné; several sketchy, almost impressionistic drawings by Guardi.

A stroll through these galleries, as the pictures present a panorama of the elegant femininity of play-world Versailles, somehow brings to mind the fateful and prophetic words of La Pompadour: "After me the deluge." The deluge came and never since has man been able to live so light-heartedly, surely not in 20th century America with its multitude of man-made miseries. Miss Genauer sums up briefly the setting and the cast: "The exhibition is a rich distillation of a whole century, when the Gallic spirit was at its purest."



Dans la Clairiere: ANDRE DERAINE (Oil on Canvas, 10 by 4½ feet)
Artist Breaks from Type to Paint in Italian Classical Tradition

Derain of Paris Consolidates His Knowledge—Bows to Titian

SUMMING UP a career of experimentation within the contemporary School of Paris, Andre Derain has in the past two years consolidated all his knowledge for a monumental return to the classic tradition of Venetian painting.

Two huge canvases, measuring approximately ten feet by five, resplendent with life-size nudes amid luxuriant landscapes and still lifes, are on view for a month at the Marie Harriman Gallery, New York, presenting one of the most surprising new departures to be taken in recent years by a leader of the Paris School.

Derain has always been on the conserva-

tive fringe of the Parisian school and his passion for tradition at times amounted to eclecticism; his pictures being reminiscent of Corot, Courbet, and even Roman encaustic heads. Equipped with rare technical facility, the artist has been consistent in his search for form above all other things in a painting, and the two present works sum up the power that he has achieved in painting solidity with color.

Both oils, *La Surprise* and *Dans La Clairiere*, are in the manner of the huge allegories of Titian and his school, though the figures and the setting are devoid of any mythological implications. *La Surprise* shows three nudes

in the foreground, two of whom have just undraped the third, while in the powerfully painted landscape background are two other figures. A subtle warmth pervades the flesh passages, even a strange incandescence, while rich though muted greens and sombre colors form the background.

In the other picture, *Dans La Clairiere*, Derain has centered the interest between the two similarly painted nudes with one of his expert still lifes of fruit, while in the middle distance and background a rich flecking of foliage over the massing greens and browns animates the entire surface and ties the whole huge area into a single unity.

Buffalo Comes to N. Y.

THE MANY FACETS of regionalism in art are being high-lighted with unusual rapidity this season. First, the spotlight was turned on the work of artists from "West of the Mississippi," and now, coinciding with the Great Lakes Exhibition in Buffalo, the artists of Buffalo and vicinity are presenting their region to the New York public in an exhibition at the Riverside Museum. Comprising more than 200 pieces of sculpture, paintings and prints, the exhibition will continue through Dec. 18. Containing both lesser known and famous names, the show possesses, for the critics, little of the flavor of regionalism.

For Emily Genauer, *World-Telegram* critic, the Buffalo show "argues no sectionalism, glorifies no self-conscious Americanism. It is not the stamping ground of a lot of would-be Grant Woods or Tom Bentons. It is simply the assemblage of . . . pictures and sculptures by artists who happen to live and work in and near Buffalo, and who may have been inspired by the most renowned member of their group, Charles Burchfield, by the French impressionists or by any other influences likely to affect artists anywhere."

Charles Burchfield, as prominent nationally as he is locally, is represented by five wa-

tercolors, of which two, according to Melville Upton of the *New York Sun*, are "early calligraphic watercolors which have, without suggesting any imitation, all the airy grace of Raoul Dufy." Miss Genauer thought his *Watering Time* one of his very best works, having "rich color, movement, big lively design and lush textures."

Edwin Dickinson, one of whose canvases was recently bought by the Metropolitan Museum, is represented by three landscapes and a figure piece, all of which, points out Miss Genauer, are "sensitive, delicate studies freely designed and brushed."

Among the other artists, Edward Alden Jewell of the *New York Times*, liked especially the work of Mary F. Goodyear, William B. Rowe and Louisa W. Robins. Others singled out by the New York critics were Grace A. Barron, Robert N. Blair, Ethelyn Pratt Cobb, Harold Olmstead, William J. Schwanekamp and Amy Jones.

In the sculpture group Anna Glenny was unanimously praised for her *Young Jewess* and *Chinese Mask*. Mary Metcalf Lang's *Mystery*, *Patrick* by Cecilia Evans Taylor, Louis Dugesz's *Portrait of Girls*, William Ehrlich's *Refugee*, and *Red Fox* by William H. Chatwich are other pieces that won critical mention.

Via Beauty

ASKED about the effect, if any, that the "Sanity in Art" movement has had upon the sale and production of art, Erwin S. Barrie, director of the Grand Central Art Galleries, made the following statement to a reporter of THE ART DIGEST:

"Last year I visited the principal contemporary exhibitions in Europe and I saw much less of the extreme phases of modern art there than we still have in America. I am convinced that the radical manifestations of this movement have already made their exit and most of what is left is now quite sane, although lacking in the beauty, eloquence and dignity of our finest canvases of a generation ago. I refer to the work of such men as Sargent, Whistler, Homer, Inness, Brush and Henri.

"Now that we are about rid of sensationalism, charlatanism and absolute abnormality, I think we are going to again produce great art, in which the word beauty will be understood instead of laughed at.

"I look forward with great expectancy to the future of American art and, in my opinion, that which will endure will be built on those truly American qualities of integrity, nobility, beauty and dignity. I have gone through the entire cycle of so-called modern art."

Whitney Dissenters

JUST A FEW DOORS from New York's Whitney Museum is the Mercury Gallery which is housing until Nov. 26 an exhibition under the heading, "The Ten Whitney Dissenters"—reminiscent of the various dissenters' exhibitions that have often been set up outside the French Academy in Paris. The Ten, judging from their catalogue forward, organized their show as a protest against the Whitney Museum sponsoring "an American art that is determined by non-aesthetic standards—geographical, ethnical, moral or narrative—depending upon the various lexicographers who bestow the term. In this battle of words the symbol of the silo is in ascendancy in our Whitney museums of modern American art. The Ten remind us that the nomenclature is arbitrary and narrow."

"A public," the catalogue continues, "which has had 'contemporary American art' dogmatically defined for it by museums as a representational art preoccupied with local color has a conception of an art only provincially American and contemporary only in the strictly chronological sense."

Whereas French Academy dissenters found their work snubbed because it did not fit into accepted patterns, the protest of The Ten does not seem so legitimate in view of the fact that the 1938 Whitney Annual, like its predecessors, has a gallery devoted largely to canvases of non-objective, or, to borrow a phrase from the Dissenters, non-silo art. This same gallery, moreover, contains an abstraction by one of the Mercury exhibitors, Ilya Bolotowsky, labeled *Composition*, which the *World-Telegram* critic, Emily Genauer, thought "more Miro than Miro himself."

Supposedly a protest against "the reputed equivalence of American and literal painting," the exhibition of the Dissenters is given over, almost exclusively, to various Gallic modes of expression. Miss Genauer's remark can be applied, using other names in addition to Miro's, to most of the exhibits of Messrs. Ben-Zion, Bolotowsky, Gottlieb, Graham, Harris, Kerkam, Rosenberg, Rothkowitz, Schanker and Solman.

Ranging from the mathematically cold abstraction of Bolotowsky to the faintly representational *Wrestlers* by Adolph Gottlieb, the canvases include two richly colored bull fights by John D. Graham, a *Head* by Earl Kerkam, a timely comment on armed conflict and war propaganda by Ben-Zion, and an *Ice Cellar* by Louis Schanker.



Lake Superior Village: CHARLES COMFORT (Toronto)
Unanimous Choice of the Jury for First Place

Art from the Shores of the Inland Lakes

REOPENING the regional art question so abruptly negated by critics who cast stones at the Whitney's "West of the Mississippi" exhibition, the Albright Art Gallery of Buffalo, is presenting a show by artists of the Great Lakes region. Organized under the auspices of the Patteran Society, the Great Lakes Exhibition is the first ever devoted to artists from the cities along the shores of the inland lakes. Museum officials in Chicago, Toronto, Cleveland, Detroit, Rochester, Milwaukee and Toledo assisted in assembling the exhibits in their districts, and after November the entire group of 165 oils and watercolors will go on tour of the contributing cities, with the exception of Chicago, for month-long showings.

Despite frequent discussion as to the relative merits of juries composed of critics and juries made up of artists, the latter type is almost always chosen. The Buffalo exhibition, however, is an exception. A jury of three critics—Dorothy Gaffy of Philadelphia, C. J. Bulliet of Chicago, and Malcolm Vaughan of New York—awarded the first prize of \$500 to Charles Comfort, Toronto artist, for his *Lake Superior Village*; second prize of \$250, to M. Josef Lasinski, Detroit, for *Charlie's Wheelbarrow*; and third prize of \$100 to Milwaukee's Charlotte R. Major for *My Grandfather*.

On the list of honorable mentions were

recorded Charles Burchfield's *Old House in Winter*, John Carroll's *Autumn*, Zoltan Sepeshy's *Yellow Farm*, William C. Grauer's *Round About Cleveland*, Louisa W. Robins' *Harrington Sound*, Bermuda, and Paul Lewis Clemens' *Man with Guitar*. Each of the mentions carried an award of \$50.

The Albright Art Gallery acted as general organizer, but the Patteran Society, as Lillian Davis points out, "enlisted citizens of Buffalo to act as patrons of the show and donate various sums toward the rather substantial prizes that were offered." In any case, she continues, "the experiment should be valuable as an object lesson to both painter and potential patron, and it may also be some sort of answer to the question of regionalism in art."

The eight cities were given democratic freedom in selecting their representatives, as Gordon Washburn, Albright director, notes in the illustrated catalog. "In some cities, such as Chicago and Buffalo, an out of town jury, imported for activity in connection with the annual exhibition of local art, was utilized to pick representative oils and water-colors," says Mr. Washburn. "In other cities samples of the finest work of their regions were chosen by specially appointed local juries. In still others the museum made the selections. Though no uniform system could be followed, nevertheless every museum involved in the enterprise has worked hard to achieve a representative selection, and it is to their generously given co-operation that we owe this opportunity to enjoy the first exhibition of selected paintings from the Great Lakes region."

If this initial effort is successful, it is planned to make the Great Lakes exhibition a biennial affair.

Charlie's Wheelbarrow: M. JOSEF LASINSKI (Detroit)
Reminiscent of the Style of Early Van Gogh



15th November, 1938

Richmond Winners

Continuing the prize winning habit he formed as a student, Harold McWhinney of Eaton, Ohio, took first prize at the 42nd Annual Exhibition of Richmond Painters with his *Near Brookville, Indiana*. Sponsored by the Art Association of Richmond, Ind., the show drew 96 entries, which were judged by Donald M. Mattison, director of the Herron Art School.

The one-man jury awarded second prize to John M. King for his *Flowers*, and picked Charles Surendorf's *Drydocks* as the best watercolor exhibit and Wendell Overman's *From a West Window* as the best student painting.

New York Given Full-Length View of Piero di Cosimo, Florentine Master

ONE-MAN SHOWS, no novelty on New York's 57th Street, are rarely given over to works of a single old master, but until Dec. 6 the Schaeffer Galleries are presenting the work of a seldom-seen and, until recently, rather slighted master of the Italian Renaissance.

Born in 1462, Piero di Cosimo lived in an age of artistic giants—Leonardo da Vinci, Raphael, Georgione, Titian, Botticelli—giants who gathered up the recent discoveries of perspective, anatomy and the technique of the oil medium and fused them into the mature and epochal art of the Renaissance; giants who also cast shadows over other painters and who, as Cosimo's pictures attest, provided less inventive painters with a rich hunting ground for style, types and techniques. It is only lately that the art public, in America at least, has gone into the shade of the great masters and highlighted the semi-observed Piero di Cosimo, who, dying in 1521, survived both Leonardo and Raphael.

A recluse in his day, Cosimo is described by Vasari as a slovenly eccentric who painted in solitude. That he was a man of lively imagination, however, is obvious from such panels as *The Discovery of Honey*, in which satyrs, mythological personages and human beings are gathered in a valley, the satyrs pounding various noise-makers to induce a swarm of bees to settle on a branch. The full rich coloring of this oil suggests Venetian influence as the various faces suggest the influence of Florentine masters, but the treatment as a whole is personal, individual and peculiar to Cosimo.

Of particular importance in the Schaeffer exhibition are the *Finding of Vulcan* and *Vulcan and Aeolus as Teachers of Mankind*, two mythological works picturing the early history of man. In the former, six maidens come upon Vulcan in a flower-carpeted valley, and in the latter Vulcan is at his forge, assisted by Aeolus, god of wind.

In both, Piero di Cosimo's love of nature is

evident. Birds fly through the air and perch on the ground, and in the *Vulcan and Aeolus* piece, a camel, a giraffe and other animals grace the composition. The flowers, foliage and other natural forms in the two scenes have been given minute study and accurate renditions. This careful observation of nature is a trait through which scholars have traced Cosimo's work in the Sistine Chapel frescoes of Rosselli, his teacher.

In writing of these two mythological scenes, Edward Alden Jewell of the *New York Times* pointed out that "if Piero di Cosimo was 'madly enraptured' by aspects of the strange, he was able, with probity and great skill, to weave them into his designs. Although undoubtedly eclectic (the influence of Botticelli is, in particular, marked) Piero introduced conspicuous freshness into the subject matter of his day."

Allegory is a panel featuring a small island occupied only by a winged female who holds a string tied to one of the strangest horses ever painted. In the water foreground a double-tailed siren swims along oblivious of the horse and its keeper.

An important late work, *Madonna and Child with Angels*, which is being lent by an English art firm, has not at this writing arrived from Europe, but another Madonna, titled *Adoration of the Child*, is included in the Schaeffer show. Dated about 1495, it is a circular composition of mellow color and is one of the works which reveals the fact that Piero, like so many of his contemporaries, had learned much from the Portinari altar by the expatriate Dutchman, Hugo van der Goes.

St. John, the Evangelist, a richly colored religious work in which the Saint's features are handled much in the manner of the Milanese imitators of Leonardo da Vinci, shows the Evangelist next to a chalice out of which a snake is writhing. This refers to the legend which states that enemies of the Saint at one time plotted to poison him, but through

a miracle the poison issued from the chalice in the form of a snake (See cover of this issue).

Erwin Panofsky, whose recent researches on Piero di Cosimo have done much to spur interest in this master, points to Piero's preoccupation with the basic elements of human history and his use of symbolism in making it the subject of his designs. The present exhibition reaffirms these statements and presents the art lover with an opportunity to study under one roof pictures that have never before been brought together, even in the days of 15th Century Florence.

Islamic Art

KIRKOR MINASSIAN, known as the founder of the Orientalia now part of the permanent collection at the Library of Congress, is exhibiting his collection of Islamic art at the American Art Association-Anderson Galleries of New York. Gathered during 45 years of travel in Europe and Asia, the collection includes rare miniature paintings ranging from the School of Baghdad to the Safavid Dynasty of Persia; bookbindings from the Mameluke period in Egypt to the 17th century in Persia; and a royal hanging arch from the Jaipur Treasury. Many of the pieces in the exhibition, which will continue until Dec. 11, have been shown in the principal museums of this country.

Among items of special interest in the miniature painting group are pages from the Arabic translation of the *Materia Medica* by Dioscorides, dated 619 A. H. (1222 A. D.), written and illustrated by Abdullahi ibn al-Fadl; and a double page from a manuscript of Nizami (1463), showing a royal youth and a princess in a garden. Many of these miniatures are signed examples, some of which have been reproduced in F. M. Martin's books and other authoritative works. Two signed Persian pieces of the 17th century are unusual in that they are copies after European paintings; one of them, dated 1100 A. H. (1689 A. D.), is an Islamic rendition of Rubens' *Flight into Egypt*.

Scholars of calligraphy will find notable pages from Egyptian and Persian Korans of the 9th to 12th century written in Kufic script on vellum, Spanish-Arabic examples in Maghribi script, Korans in Neshki script, and 15th and 16th century specimens of Nastaliq script.

From Rome to Washington

John Walker, at present Associate Director of the American Academy in Rome, has, on the strength of his short but brilliant record, been appointed Curator of the National Gallery in Washington, D. C. From his new curator's throne Walker will help rule the Mellon art kingdom, recently ceded to the United States. There had been much speculation during the past year in Washington over who would get the coveted appointment. Walker's boost from his Rome post came as a surprise.

Born in Pittsburgh in 1906, Walker is one of America's youngest officials of a major museum. His undergraduate record at Harvard, which graduated him *summa cum laude*, was exceptional. While still a sophomore he helped organize the Harvard Gallery of Contemporary Art. After graduation he spent several years in Florence as an associate of America's noted expatriate, Bernard Berenson. Then came more courses at Harvard, in political science and government, this time—courses which, oddly enough, are likely to serve him well in life, at least that part spent as a guardian of the government's newly adopted art child.

The Finding of Vulcan: PIERO DI COSIMO. Lent by Wadsworth Athenaeum



Arlent Edwards Dies

S. ARLENT EDWARDS, internationally known engraver who revived the art of color printing from a mezzotint plate, died in Westport, Conn., on Nov. 4. Death came at the age of 76 from cerebral thrombosis.

Born in London in 1862, Edwards studied art and architecture at the South Kensington Museum before coming to America in 1890. It was here that he seriously began to work toward a revival of color printing from a single mezzotint plate, an art that had been dormant since late in England's 18th century.

Edwards once summarized his contribution to engraving in these words: "After some years of experimenting, I believe that I have succeeded in reviving the almost obsolete art of color printing from a mezzotint plate, done in one printing and without any retouching, as it was practiced 100 years ago by the English engravers. After Jacob LeBlond in 1720 invented printing in colors from a mezzotint plate, the art was practiced and gradually improved until it arrived at its highest point of perfection late in the 18th century. Since then, and for the last century, it has fallen into desuetude."

The work of Arlent Edwards was recognized by American and European collectors and often brought high prices. It was his practice to print a limited number of copies and then destroy the plate. He did not always make exact copies of masterpieces, but often chose from them a single dominating head or detail, and in selecting his colors now and then departed from the shades of the original. Today these prints are avidly sought in the auction marts.

Among Edwards' most popular prints are *The Blue Boy* after Gainsborough, *La Belle Ferroniere* and *Mona Lisa* after Da Vinci, *Anne of Cleves* after Holbein, *Bosom Friends* after Reynolds, *William, Prince of Orange* after Van Dyck, *Madonna* after Boticeilli and Rembrandt's *Mother*.

Edwards lived in Belgium during the German occupation, and when the Teuton troops were evacuated, says the *New York Times*, he flew the Stars and Stripes from his home—the first allied flag to be displayed after the goose step first rang through the streets of Bruges.

Surviving are his widow and a son, S. Arlent Edwards, Jr.

Noank Watercolorists

Convinced that centralizing their activities would be mutually beneficial, eight prominent watercolor painters have banded together to form the Noank Watercolorists. Located in Noank, Connecticut, the group will foster and encourage its favorite medium in that picturesque corner of New England. Plans are now being developed for holding annual exhibitions, the first of which will be sponsored next summer.

The founders, all of them members of the Mystic Art Association, are: Addison Burbank, Elsie A. Burbank, Walt Killam, Garrett Price, Y. E. Soderberg, Harvey Stein, Herbert Morton Stoops, and Lars Thorsen.

Paradise Wins Split Verdict

The three juries—conservative, intermediate and radical—that judged the Oakland Art Gallery's watercolor and print annual failed to agree on a verdict. *Lunch Hour*, a rural watercolor of horses and a hay-wagon in well composed design by Phil Paradise, received the highest vote of any exhibit. All six jurors voted for it, but three of them decided one-half vote was enough.

15th November, 1938



*Two Monks in a Landscape: MURILLO (1617-1682)
Sevillians Still Call Any Good Painting "a Murillo"*

Two Monks Pay Chicago a Permanent Visit

THE CHICAGO ART INSTITUTE has just added *Two Monks in a Landscape*, by Bartolomé Murillo, to its collection of Spanish pictures. Not an episode taken from the life of a saint, but rather a piece of religious genre, the Murillo picture brings to Chicago concrete evidence of the strong influence Ribera and Ribalta exerted on the young Seville artist. Ascribed to Murillo by August L. Mayer, it is from the artist's early period, around 1645.

In explaining the origin of the subjects of this canvas, Dorothy Odenheimer writes in the Institute's *Bulletin*: "Such weather-beaten old heads attracted all the realists, beginning with Ribalta; the dirty and ragged, the old and ugly, were considered worthy of being painted, in reaction to the idealism copied during the 15th century from the Italians."

"Somber and melancholy in mood," she continues, "the barren highland of rocks, low shrubs, and wind-blown trees is relieved in

its olive greens and dark brown by the little chapel on the hilltop and the whitish storm-lit valley below. Only a few rents of blue and some clouds break the gray of the sky."

Born in Seville in 1617, Murillo was apprenticed at the age of ten to Juan del Castillo, a mediocre painter, and, after a period of painting hasty, cheap religious pictures for weekly fairs, he blossomed out as a painter of important altar-pieces. Miss Odenheimer points out that "he must have been a simple, pious man, not a penetrating intellect, but a tender, intuitive, and sensitive nature. The Sevillians have so high a regard for his work that they still call any good picture a *Murillo*."

Two Monks in a Landscape is more linear and plastic than the artist's later works, and the contrast between lights and darks is more pronounced. Acquired through the Wentworth Greene Field Memorial Fund, the picture came to Chicago from Dr. J. Schoenemann.

Barlach Passes

WORD has been forwarded to THE ART DIGEST by Curt Valentin of the Buchholz Gallery, New York, of the death of the sculptor, Ernst Barlach, in Germany on October 26. The venerable modernist who has been widely collected in this country, was 68 years old. On the 28th of this month a large memorial exhibition opens at the Buchholz Gallery and will be reported in the next issue of THE ART DIGEST.

Barlach was born at Wedel, near Hamburg, 1870, and studied art at the Hamburg School of Arts and Crafts and at the Dresden Academy. He early admired the work Millet and Constance Meunier and about 1895 he discovered Van Gogh. Except for a visit to Russia in 1906 the sculptor has resided most of his life at Guestrow in north Prussia.

Barlach's sculpture has been little influenced by that of any modern artist except Van Gogh. He studied and absorbed medieval art, especially German medieval sculpture,

and he learned much from the little wooden figures carved by Russian peasants. He was primarily a sculptor in wood, though the hazard of splitting prevented his sending much of it on an ocean voyage to America, and it is through his realistic bronzes that this country best knows his work.

Philadelphia's Italians

On view at the Warwick Galleries until Nov. 19 is the first annual exhibition of the Da Vinci Alliance of Philadelphia. It is a large showing, juried by Franklin Watkins, Julius Bloch, Angelo Pinto (one of five painting Pinto brothers), Earle Horter and John Vassos. The Da Vinci Alliance is an artistic, cultural and literary organization whose honorary president is Nicola D'Ascenso, stained-glass artist. Its exhibition committee is composed of Justin A. Pardi, Jules Scallella, M. Frank Martino (one of seven painting Martino brothers), Angelo P. Martino, John Dixon, Severo Antonelli, Emidio Angelo and Domenic D'Imperio.



River Landscape: HERCULES SEGHERS
Rembrandt Owned Eight of His Paintings

From Seghers to Rembrandt to Van Gogh

UNTIL RECENTLY Hercules Seghers, a 17th century Dutch landscape painter, was represented in only one American public collection—Philadelphia's Johnson Collection. Now, however, another important landscape has come to grace by the Detroit Institute of Arts. A gift of the Founders Society, the picture is a glowing evening view of a wide valley, possibly a portion of the Maas valley which Seghers is known to have visited.

"Seghers may be called the predecessor of Van Gogh," writes Dr. W. R. Valentiner in the Institute's *Bulletin*. "He was a similarly intense, searching nature. Isolated from the movement of art in his time and from the world about him, he was misunderstood by his contemporaries, and poverty and neglect led to an early tragic end."

"Seghers' great historical importance," continues Dr. Valentiner, "lies in the fact that he brings to completion 16th century landscape art—the first of its kind to represent pure landscape without religious staffage—and connects it with the future subjective style of Rembrandt."

Inventories of the 17th century reveal that

Rembrandt owned eight canvases by Seghers, and scholars find an influence of Seghers' style in the earlier landscapes of the great master.

Rediscovered within the past three decades, there are only 20 known paintings by Seghers' hand. The earliest of these, considered the most personal expressions of his art, depict deserted Alpine valleys, empty except for jagged rocks and decayed trees. His later canvases are less somber, but like the Detroit example they have melancholy overtones which suggest the unhappy life of the artist.

Seghers was born in Haarlem in 1589 or 1590, studied in Amsterdam, and in 1612 became a member of the Guild in Haarlem. With the exception of sojourns in Utrecht and The Hague, he spent most of his active years in Amsterdam, where he lived in abject poverty, finding solace only in his work and his drink. The date of his death is not recorded, but his wife is listed as a widow in 1638. It is known, however, that Seghers met death by falling from a steep staircase after his tread has become alcoholically unsteady.

Thomas Dewing

FROM THE RANKS of veteran American artists has just passed Thomas Wilmer Dewing, noted painter of portraits and figure compositions and for many years one of the few remaining links between this generation and the time of Weir, Eakins, Duveneck and Chase. Dewing died in New York on Nov. 5. Aged 87, he had been an important figure in American painting for 50 years.

A native of Boston, Dewing studied in Paris under Boulanger and Lefebvre, famous in their day as moulders of American talent. Upon his return to New York his work first began to attract attention in 1877, when he exhibited at the National Academy. In 1887 he became an associate member of the Academy and the following year was elected an Academician. For many years, beginning in 1878, Dewing was a feature exhibitor with the Society of American Artists, but in 1897 resigned from that group to join the Ten American Painters. His picture *The Days*, won the Clarke prize in 1887, and in 1908 he received the first medal at the Carnegie.

In 1900 twenty-one of his pictures were lent for an exhibition at the N. E. Montross Gallery in New York, godmother at that time to

many of the nation's finest artists. Another high point in his career was when his *A Musician*, which had been highly admired by Leonce Bénédict, director of the Luxembourg, on a visit to the United States, was presented to that museum by John Gellatly, famous American collector. Bénédict was the director who had previously refused wall space to Van Gogh.

Dewing's canvases, says the New York *Herald Tribune*, "had a quality which enabled them to survive changing times and fads. His *Portrait of Mrs. DeLancey Kane* was regarded as the most distinguished painting in an exhibition of 19th century paintings held last year at the Marie Sterner Gallery." For further appreciations read Royal Cortissoz.

The artist left behind a daughter, Mrs. William Kaup, and two granddaughters, Mrs. Scudder Middleton and Mary Dewing.

Things of the Spirit

"If America has not done so well spiritually," writes Henry McBride in the *Sun*, referring to social-protesters against that fact at the Whitney Annual, "it's because these same artists of ours refuse to have anything to do with things of the spirit."

Lore of the Levant

TEN LEVANTINE DRAMAS—ancient and lofty conceptions of a quiet mystic people—are played in as many canvases by Hovsep Pushman in his one-man exhibition at the Grand Central Galleries. This individual artist amid dervish contemporaries is exhibiting until Nov. 26, a small group of his characteristic "arrangements"—seeming still lifes of ancient statuettes, iridescent glassware and patterned, Oriental background.

The immediacy of Pushman's oils resides like that of Chardin's pots and pans, in the rightness of their order, their color and light. But after the immediacy comes wafting an ancient content—the lore of the Levant—symbolized by the statuettes and the glasses and the backgrounds themselves and a silent, protagonist: light.

In an oil called *The Awakening*, the religious conception of woman in the Orient inspires the entire arrangement. A white porcelain nude symbolizes the maturing young girl as light delicately relives the poet's metaphor: the budding of a lily—pure white until the sunlight hits it, then enriched into an ivory animation as it slowly unfolds. In the painting, a fleeting tint is coming over the white porcelain figure, while on the background, only faintly perceptible, is a figure of the God Shiva in embrace, echoing the cosmic meaning of woman's awakening.

For each motivating inspiration in these oils a different composition is contained within the confines of Pushman's concentrated idiom. Another canvas, *When Spring Comes*, depicts a cavorting Tang horse and a figurine of a gay court dancer. *The Prince and His Horse*, inspired by the Oriental's feeling of greatest pride for his horse among all other possessions, depicts a regally colored, contented figure, flanked by a steed which, in silhouette, forms the most aristocratic of arching curves.

These canvases, or miniature stages, or even altars, by Pushman, who was himself born an Oriental, are presented without their rich lore, presented as paintings in the fullest Western conception of a picture in oil on canvas. Light integrates their color harmonies, and ordered composition gives each its own Occidental entity. But the East inexorably governs all.

In the biographical statistics of Pushman's career is found a note that he is one of the very few artists to resign from the Academy.

The Awakening: HOVSEP PUSHMAN



The Art Digest

Flowers to the Living

AN UNUSUAL human interest story has just come from the West Coast, relating how a group of 60 Southern Californians pooled their paintings and held an auction sale for the benefit of the former critic of the Los Angeles *Times*, Anthony Anderson. The Stendahl Galleries generously donated the exhibition space, and the public recorded bids for the works shown. On the last day, Nov. 12, the highest bidders became the owners of the paintings—sold as a tribute to a critic or, to quote the present *Times* critic, Arthur Millier, as “flowers to the living.” Anderson, who is getting on in years, has been ill.

In this manner the artists, through a committee headed by Ralph Holmes, showed their appreciation of the work Anderson had done in their behalf for a quarter century in the art columns of the *Times*. “A touching element in the exhibit,” writes Millier, “was the presence of works donated by artists whose careers here began after 1926, the year Anderson gave up the task of writing in these columns. These artists feel they owe him a debt of gratitude because he did so much to develop the interest in art which made their careers here possible.”

Herman Reuter of the Hollywood *Citizen News* was “jolted” by the sentimental aspects of the gesture: “In an era such as this, when much time is given to the cultivation of that strangely acid fruit, the razzberry, to find evidences that sentiment is still being nourished here and there gives one an agreeable jolt.”

Among those “who remembered” are:

Paul Lauritz, Clarence Hinkle, Arthur Millier, Ralph Holmes, Ivy de Verley (a portrait of Anderson), Hanson Puthuff, Edgar Payne, John Hubbard Rich, Alexander Warshawsky, Antonia Melville, Walter L. Cheever, Henri de Kruif, Katherine Leighton, Edouard Vysek, Thorwald Probst, Esther Crawford, William J. Wilson, Dedrick Stuber, Margaret A. Dobson, Paul Conner, Burt Procter, Joe Weisman, William Wendt, E. Roscoe Shrader, Elsie Palmer Payne, Arthur George Sprengle, Louis Ragot, Luvena Buchanan Vysek, John M. Gamble, Mary Everett, S. Serisawa, Louise Everett Nimmo, Joseph Kleitich, Jessie Botke, Charles Bensco, Josephine Hyde, Leland Curtis, H. D. Nichols, S. MacDonald Wright, Martha Wheeler Baxter, Herbert Acker, James Webb, Julia Bracken Wendt, Orpha Klinker, Roger Noble Burnham, Max Vaucher, Davitt Welsh, Cornelius Rotke, Lilia Tuckerman, Fletcher Martin, Viola P. Stone, William Swift, Daniel, William A. Griffith, Ella Buchanan, Marie Kendall, Maud Daggett.

Wolf Can Still Smile

A fugitive from the endless chain-gang of copying moderns, is H. L. Dungan's personal label for Hamilton A. Wolf, one of California's best known contemporaries and a recent exhibitor at Gump's in San Francisco. Distinguishing Wolf, says Dungan in the *Oakland Tribune*, is the fact that “he has some ideas of his own. Most modern artists paint much alike, one copying the other in a sort of endless chain that is now getting rusty.”

“Wolf,” continues the Dungan citation, “is not radical, but he is modern in his obvious search for ‘arrangement.’ Japanese artists find arrangement with ease and a smile. Present-day Americans, confused no doubt by radicals, find it only after breaking blood vessels and getting hard lines around their mouths, as hard and uncompromising as their art designs. Wolf still smiles a bit . . . He paints extremely well.”

Von Kager Show Extended

The exhibition of oils by Erica Von Kager at the Barbizon Plaza Art Galleries, New York, has been extended to Dec. 3, after which will be a December showing of marines by Frank Vining Smith and drawings by William J. Rogers.



Reposo: UMBERTO ROMANO
His Aim Is Not “Away from Beauty”

Romano Emerges as “Classical Modern”

IT IS TEN YEARS since the talents of Italian-born Romano were first placed before the American public, marking the beginning of a decade that has seen him seize a distinctive sphere of influence in New England art circles, and also during that time—because Americans like to catalogue their artists—become known as one of the foremost “Classical Moderns.” Romano, who is instructor in charge of the Worcester Art Museum School, has this month come before his public with his first exhibition in three years, a large showing, half loan, at the Grace Horne Galleries in Boston. This absence from the exhibition arena is partly due to mural work for the Springfield (Mass.) Post Office and to numerous portrait commissions.

Distinguished by sound craftsmanship and other classical traits that seem to be coming into their own of late, the exhibition contains 27 portraits, still lifes, figure pieces and landscapes. Each is touched, according to the *Boston Post*, with “Romano's very personal and distinctive style.” This critic, as well as most of the others, singled out the portrait of Mrs. Paul B. Morgan, Jr., for special praise, along with *Frightened Horses*, *Reposo* (a “refutation of the popular conception that the aim of the modern painter is to get away from beauty”), the *Game-Keeper*, and *Mission House*.

Romano, says the *Post* critic, “is most facile in the manipulation of paint and brush, is an accomplished draughtsman, and consistently maintains his original point of view. Lovers of older art will find much to please them in his classicism.”

“His is a dominant style,” writes Irma Whitney in the *Boston Herald*, “one whose classical stamp is upon every work.” Wrote George Foxhall: “The true modern artist is not less a craftsman than the classicist. This is strikingly true of Romano. He learned his trade the hard way, that of study, observation, and infinite pains. You can see that in every picture. The paint is put on right. The structure is sound. The purpose is clear.”

William Germain Dooley, *Transcript* critic, could see little development in the Romano of today and ten years ago, no “new directions.” He says that the youthfulness of the earlier work was “belied by a sureness of touch and a personal mannerism” that today “tends to weigh down his creative strength, and to keep his painting within greatly restricted confines. . . . He has been termed a ‘Classical Modernist,’ whatever that may mean, unless one considers it an admixture of aloof antiquity and contemporary expression-

ism.” Dooley, however, concluded by terming Romano “one of the few genuine talents in New England painting.”

In an open letter to Dooley, Romano made answer to these criticisms, concluding by tracing the “Classical Modernist” title to the critic's own page of Jan. 26, 1935. Says Romano: “No matter under what title my work is classified, it will always remain a sincere personal experience, emotionally felt and intellectually controlled.”

Concerning the “mannerisms” Romano wrote: “These contributed to my work but were only elements in my style. And, as in the future I continue to experiment, new mannerisms may appear but only as contribution to the style and always subordinate to its continual enrichment. . . . I have a conception of what I want to do in my lifetime sufficiently intense to keep me independent of the fads of the prevailing French influence or of erotic Surrealism or of the Red Barn School.”

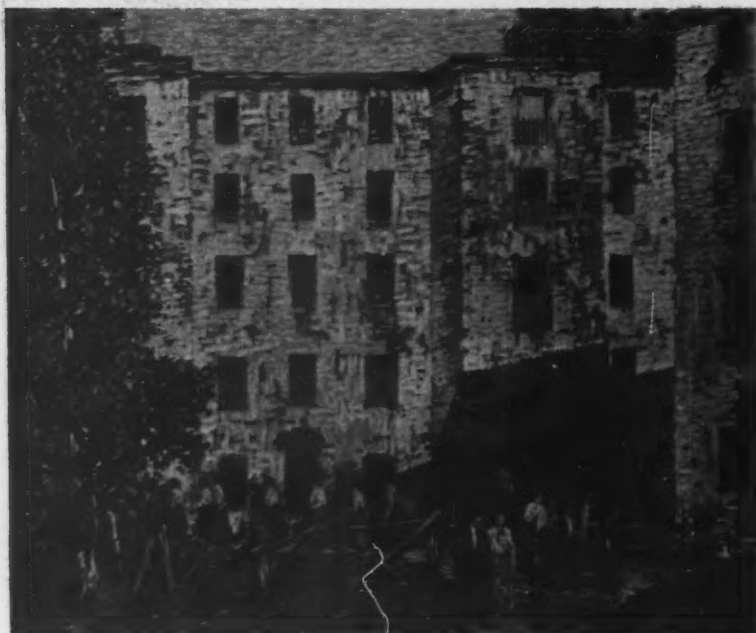
Hirschl Gallery Opens

Norman Hirschl, formerly associated with the now extinct Frazier Galleries, has opened a gallery at 115 East 57th Street, New York. Mr. Hirschl will continue the same type of business which his uncle, the late Frederic Frazier, established in New York, featuring a large stock of decorative paintings as well as important pictures for private collectors and museums.

Each month the Norman Hirschl Gallery will present three selected paintings of a particular school, specializing in English portraits and landscapes, Dutch masters and Americans. Mr. Hirschl will also continue the Frazier gallery's policy of showing choice examples of American genre in special exhibitions under such headings as “The Hudson River School” and “American Genre, 1820-1900.”

Getting Off the Track

“The fellow who starts his brain out along the road to fine arts and turns to propaganda runs off the grade. Or, to put it simpler, he lacks the skill of the caricaturist, the cartoonist. That field requires greater ability, in its line, than the average painter has. It is odd also that artists, who sneer at illustrators, have turned so much to illustration. In that field they also flop because they lack the skill and understanding of an especially trained business.”—H. L. DUNCAN in the *Oakland Tribune*



*The Closing Hour: ROBERT SPENCER
America Will Remember Longer Than "a Few Moments"*

The Tragic Spencer Left Behind—Beauty

DOWN THROUGH THE YEARS the history of art is strewn with the tragedy of suicide. America, if Europe denies that it has had any art (meaning Europe's brand), has certainly had its tragic artists—tormented men who climax a career of creative fury with one final, pitiful chapter, written in their own blood.

But artists' lives are not their own, and what they would take the world jealously refuses. The spirit lives in their work, the beauty, and the influence of that beauty on others. Robert Spencer, who took his life in New Hope, Pennsylvania, August, 1931, is one of these who lives.

The paintings by Spencer which were left in his studio at his death are on view this month at the Ferargil Galleries, and they live today in an unusual and compelling manner. For one thing, the artist, who was one of the leading figures in the New Hope colony, had an exceedingly personal cross mix-

ture of realism and impressionism. Far from appearing dated because of their quiet technique which was within the corral of the National Academy, the oils have a haunting quality of something casual that memory transfixed into a higher reality.

Spencer left a note to his friends when he died requesting them to "spend only a few moments" in his memory. It is some of this curious, wry attitude that appears in his canvases themselves which are, in subject matter, merely views of the New Hope canal and buildings, interiors in delicate tonalities, and a few Daumieresque sketches of figures in which the vividness is held always in leash.

None of the furor of Van Gogh, whose savage ribbons of paint presaged, it is said, a suicide, is apparent in the Spencer pictures. Only the veil of atmosphere is melancholy, while the underlying color is strong, shining through with a serene beauty and a well wrought satisfaction of something well made.

entries to justify continuance of this section.

The committee in charge, composed of Rowland Schweinsburg (chairman), Minerva Lynch, Violet S. Malin, Jean Webb and Bruce Whipple, represents all local art organizations. Entries must be in Youngstown by Dec. 11, and entry blanks may be obtained from Ruth E. Baldwin, secretary of the Institute.

Where Joan of Arc Burned

Rouen, sometimes known as the "Museum City of Normandy," has added a Museum of Popular Art to its already numerous brood. This museum was begun many years ago, but its building somehow was taken over by the Museum of Forged-Iron and the exhibits were packed away in storage cases.

The Popular Art Museum is housed in the Saint-Maclou Cloister, a 16th century cemetery surrounded by galleries which once were used as schools. Reconstructions of the public buildings of Old Rouen and the ancient churches of that Normandy capital are now on display. Of special interest is a scale reproduction of the Old Market Place where Joan of Arc was burned at the stake.

Eric Pape Goes

ERIC PAPE, prominent American painter and teacher, died in the New York City Hospital on Nov. 7, after collapsing from a heart attack on the sidewalk at 40th Street and Eighth Avenue. Mr. Pape, who was 68, never regained consciousness.

Mr. Pape at the turn of the century was one of the country's best known artists. Born in San Francisco, he obtained his art training in Paris in the studios of Boulanger, Lefebvre and Doucet and at the Ecole des Beaux Arts under Gerome and Laurens. His paintings were widely exhibited in Paris, Munich and in many American cities. The *Riddle of the Sphinx*, painted after the World War and showing the last surviving soldier keeling in the sands of Egypt before the Sphinx, was probably his most popular painting, having been reproduced by the thousands.

After teaching for a year in the Cowles Art School in Boston, Mr. Pape in 1898 opened his own school, which he later moved to New York. Until the last two years he served as its chief instructor and turned out many successful artists (among his pupils was the editor's wife).

Mr. Pape was always closely connected with stage activities. He did the settings for the production of Percy MacKaye's *Canterbury Pilgrims*, given in honor of President Taft at Gloucester in 1909. In 1895 he had designed the scenery for one of the earliest productions of *Trilby*, in which the artist's first wife, Alice Monroe Pape (who died in 1911) appeared in the title role. Mr. Pape had long been a member of The Players, for which he was proposed by Mark Twain, and a fellow of the United Arts Club of London and the Royal Society of Arts. A close friend of Rodin, one of Mr. Pape's most treasured souvenirs in a well-filled studio, was a bronze head of a girl by the French master, dedicated to the then youthful American.

Surviving are his widow, Alice Byrne Pape, actress whom he married in 1920; a son by his first wife, Moritz Pape of San Francisco; and a brother, August Pape, also of San Francisco.

Europe's Gifts to Detroit

The Detroit Institute of Arts has just been named recipient of three donations by European art collectors. First listed is a 17th century still life by Willem Kalf, of which the *Detroit News* said: "Among the foremost of the Dutch still life painters, Kalf conveyed with great sensitiveness and accuracy the surface quality and texture of the objects."

The other gifts are a drawing by Leonardo da Vinci, presented by Edward Fowles of Paris, and *Head of an Angel*, a marble sculpture by Benedetto Brisco, the gift of Jakob Heiman of Milan. Brisco, a 15th century Italian sculptor, is known principally for pieces executed for the cathedrals of Milan and Cremona.

Jewell in Book-Form

A book-size discussion on the question of an American art, with which Edward Alden Jewell enlivened his *New York Times* art page last summer, is scheduled for publication this season under the supervision of Merle Armitage. Jewell's articles, reprinted in part in the August issue of *THE ART DIGEST*, were undertaken as a result of the French and English critics' reactions to American shows in Europe. The *Times* critic has based his book on the series of articles which then appeared.

The Art Digest

Butler's "New Year"

THE ANNUAL NEW YEAR shows sponsored by the Butler Art Institute of Youngstown, Ohio, are growing in importance. The 1938 exhibition drew more than three times the attendance of the previous year, and continued expansion is indicated by the fact that the 1939 show will contain the work of artists from Ohio and all of Pennsylvania, whereas formerly only canvases from Ohio and western Pennsylvania were eligible.

Continuing the policy of naming prominent artists to the jury, the Institute has chosen John Carroll, Eugene Speicher and Herman H. Wessel to select the exhibits and make the awards. These jurors will also pick the 30 oils and watercolors that will make up a circuit exhibition to tour museums, galleries and colleges of the region.

Awards will be made in five classes of work, with prizes of \$100 and \$50 for oils, \$75 and \$35 for watercolors, and \$25 and \$10 in the drawing, print and photography divisions. There will be no sculpture in the 1939 show, as previous exhibitions did not draw enough

Art Under Postage

THE AMERICAN ARTISTS GROUP, which four years ago brought out full color reproductions of works by eminent American artists to replace the usual Christmas card banalities, now has a portfolio of more than 500 designs by 100 painters, etchers and lithographers. This year's presentation includes the work of 25 new members, among whom are Jonas Lie, president of the National Academy, Charles Burchfield, Henry Varnum Poor, John Carroll, Paul Sample, Peter Hurd, Millard Sheets and Waldo Peirce.

At first thought unfeasible, the Group's idea of bringing to the Christmas card field the works of men represented in our prominent museums and collections has been most successful. Each year the portfolio has sold out, and each year new thousands have become acquainted with museum-quality art work for their Christmas cards.

Progress has been achieved, but by the unusual procedure of reverting to discarded practices. The first Christmas card was designed in England by J. C. Horsely, a member of the Royal Academy, and when, in 1875, Christmas cards were introduced in America, such eminent artists as Winslow Homer, Thomas Moran and J. Alden Weir produced designs for them. Mass production of inferior work, however, gave rise to the brash and sentimental trivialities that have in the past heralded the yuletide. But now, as in the early days of greeting cards, major artists are contributing designs.

Presenting a cross-section of American art, the cards reproduce works ranging from the human interest prints of Agnes Tait to the architectural etchings of John Taylor Arms, and from a frigid New England winter scene by Paul Sample to a lushly colored Alexander Brook still life. Snow covered California mountains are seen in Millard Sheets' *In High Places*, and the biting cold of the Arctic is the subject of Rockwell Kent's *The Trapper*. A typical Dale Nichols winter view of a farm house is found next to a Klitgaard *Winter on the Farm*, both in contrast to several wintry watercolors by Adolf Dehn and a series of R. W. Woiceske's etchings of winter's many moods. A symbolic woodcut by Kent, *God-speed*, conveys a Christmas message, as do *The Hunt* by John Carroll, *Winter Sunlight*, a view of Gloucester harbor in mid-winter, by Jonas Lie, and a gay skating scene by Hardie Gramatky.

Besides doing missionary work for American art in this country, the Group's portfolio of Christmas cards, together with many of the originals, will go to London for a special exhibition at Harrods, Ltd.

Women of Washington

Among the November exhibitions in New York were many by out-state artists and several by groups of sectional artists. In the latter category was an exhibition by the Women Painters of Washington (State) held during the first half of the month in the Grant Studios, one of New York's Greenwich Village galleries.

Critics found the paintings free from any marked provincial character, the subject matter of several canvases being the only element suggesting their geographical origin. Edith M. Willey's *Indian Canoes*, notable for its decorative sky at twilight, is western in subject but its treatment does not stamp it as "a painting from Washington." Two other oils mentioned by the critics were *The Crab*, a still life by D. Bushnell, and Louise L. Gilbert's *A Winter Evening*.

15th November, 1938



Cascapedia Guide: CHARLES H. PEPPER

Pepper Didn't Fish

THE GRAND CASCAPEDIA, one of the world's great salmon rivers and the only important one on the East Coast (it flows south on the Gaspé Peninsula) is the subject of watercolors by Charles Hovey Pepper of Boston on view until Nov. 26 at the Fifteen Gallery, N. Y.

Mr. Pepper visited the fishing camp of the well known Boston art collector, J. S. Spaulding, and the pools in the river, the nearby mountains, the local French-Canadian guides proved to be fertile subject matter to the Spaulding guest, armed with a brush and colors rather than the customary leader and gaff of the sportsmen.

The rich foliage of the Gaspé at the time the salmon make their mystic run up the shelves of the Cascapedia lends a luxuriant color to the landscapes, but the most interesting pictures in the show are Pepper's studies of the hard-bitten guides with their sullen, drooping moustaches, copper-colored skin, and stoic eyes. The titles to these portraits,—Charlie, Bill, Emile—are superfluous, each is none other than a son of the Gaspé soil. That is the quality that Pepper has caught.

As a refreshing note in catalogues, the foreword says nothing about art, but tells the exciting story about how to fish for salmon.

Bulliet Sees Red

BLUNT and often dogmatic, C. J. Bulliet of the Chicago *Daily News* has for years raised a battered but unbending head to the crossfire from both the right and the left of contemporary art forces. To the conservative, he is a bolshevik; to the radical, he is a reactionary. Bulliet, on his part, has one abiding hatred, Communism and its fellow-travellers, and he seldom muffs a chance to unleash his inquisitorial pen at the slightest opening. Such an opening he saw in the current exhibition of the American Artists Congress in the Chicago Fine Arts Building.

"This," he terms the Congress, "is the leftist organization of artists, whose inner council discriminates sharply among the dictators of Europe. Hitler and Mussolini are beasts—but Stalin—ah, there's an upstanding idol!"

"Under the heading, 'Subject Matter,' in the prospectus for the forthcoming show, the organization states quite frankly: 'While no work will be juried, it has been recommended by the membership that entries should, wherever possible, reflect the aims and purposes of the Congress—for Peace, for Democracy, for Cultural progress.'"

"For 'Democracy' read 'World Democracy,' and you'll get some inkling of the 'aims and purposes' of the congress. 'World Democracy' was manufactured in Moscow.

"Stuart Davis is national chairman of the American Artists Congress, and others on the executive committee are Max Weber and Joe Jones. Among 'American Progressives' who signed a statement in the May, 1938, issue of *Soviet Russia Today*, frankly an organ of Moscow published in New York, upholding Stalin in the 'blood purge' trial of his old comrades, condemned therein to be shot in the cellars of the OGPU—the third and climactic trial that alienated from the Kremlin monster a great part of the 'leftist' press in France and the United States—I find the names 'Stuart Davis,' 'Max Weber' and 'Joe Jones.'"

Maybe She Crossed the Road

Petaluma, one of the world's greatest hen capitals located in the state of 30-dollars-every-Thursday, has lost its symbol of wealth and fertility. Quoting the *Oakland Tribune*: "Petaluma's famous hen statue, long an object of wondering attention, has been blown to small bits by some low-life whose art appreciation had been strained too far. A lot of us who may not be willing to support a war on bad statues may still recognize some points in favor."

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Paradise: DALE NICHOLS

Dale Nichols Returns from the North Country

AS THE FRUITS of a visit to Alaska last summer, a group of tempera and watercolor paintings by Dale Nichols are on view at the Macbeth Gallery, New York, until Nov. 23. The artist's clean-swept, somewhat stylized, vision lends itself particularly well to the chilly, geologic aspects of the North country.

In the catalogue, which is always an exemplary piece of typographic art in a Nichols exhibit, the artist confesses that Alaska was overpowering, that at first he despaired of painting it, and that, finally, he retired to a cabin with his sketches and worked "like one possessed, until all were done."

Crisp, opaque, with forms trimmed down to brisk statements, color held rigorously to

correct values, these small pictures catch the Alaskan mood by their very iciness in technique. Nichols' idiom, modern, abstract and at times, story telling, has undoubtedly been influenced by his work in commercial art, particularly in the handling of color which is expert for reproduction.

In his book, *A Philosophy of Aesthetics*, Nichols has already given his own definition of a work of art, "a recorded visual conception of one or more emotional experiences." These Alaskan scenes each record an emotional experience before the vastness of the landscapes, by one whose organization is rigorous in form, cool in palette and Nichols is married to one color, light blue.

Cardenas Bows to Hitler

This may not have anything to do with the threatened excursion of the Fascist powers into Central and South America; then again it might. However, a life-size mural caricaturing Chancellor Hitler and Premier Mussolini has been ordered erased from the new waiting room of the Mexico City Central Airport by the Cardenas Government, according to the *New York Times*. The panel, the work of Juan Gorman, Mexican left-wing artist, shows a hydra-headed snake emerging from the labyrinth of an inferno, one head being that of Hitler, the other a likeness of Mussolini.

It is understood that the German and Italian legations in Mexico City had made formal complaints to the Foreign Office. The controversy raging in the Mexican press has been cooled somewhat with the announcement of the newspaper *Universal* that Gorman "had been prevailed upon" not to oppose the "diplomatic gesture."

Scores of such pictures caricaturing these

two of Europe's three dictators appear in New York exhibitions each year, and not yet have the various artist unions and congresses been called upon for protection of art's inviolability.

Pen & Brush Oils

The 10th Street quarters of New York's Pen and Brush Club are the scene of an extensive exhibition of oils by member artists. Marked by a healthy variety of techniques, the show comprises landscapes, flower pieces, portraits, figure studies and still life groups.

Nantucket Fog, by Charlotte Lermont, is a shrouded landscape of strong design, while *Smith Street Court* by Katherine Lovell is a sunny, brightly colored scene. Among the portraits is *Helen's Daughter* by Charlotte Regester, in which the handling is restrained in a manner vaguely reminiscent of some early American portraits, and Jean Spencer's *Monkey Business* and *The Graham* are fresh and vigorously brushed canvases.

Artists Wanted Column

THE TREASURY DEPARTMENT has, in effect, again hung out a large *Artists Wanted* sign to cheer the hearts of America's brush and chisel brigade. Competitions are announced for 13 mural and two sculpture projects to be sponsored by the Section of Painting and Sculpture. All artists who are American citizens and who meet the residence requirements of the various projects are eligible to compete. Many of the projects, besides awarding a commission to the winning artists, offer other commissions to artists whose entries are of high merit.

KANSAS—two sculptures for the Salina Post Office, \$7,000. Competition open to artists resident of, or attached to: Arizona, Arkansas, Colorado, Iowa, Kansas, Louisiana, Missouri, Nebraska, New Mexico, Oklahoma, Texas, Utah or Wyoming. Closing date is February 15. For further information write C. A. Seward, Wichita Lithograph Co., Wichita, Kansas.

ILLINOIS—\$8,000 for two sculptures for the Evanston Post Office. This competition, open to all artists who reside in or are attached to any state east of the Mississippi, will be conducted from Washington headquarters. It closes February 1. For details write Edward B. Rowan, Section of Painting and Sculpture, Procurement Division, Washington, D. C.

CALIFORNIA—two murals, \$1,900, for the Burbank Post Office. Open to artists who live in, or are attached to California or Nevada. The competition will close February 15. Everett C. Maxwell, Foundation of Western Arts, Los Angeles, will answer inquiries.

MARYLAND—a \$1,000 mural for the Bethesda Post Office. The competition, closing November 30, is open to artists attached to, or living in Maryland, District of Columbia, Virginia or West Virginia. Data may be secured from Edward B. Rowan, Section of Painting and Sculpture, Procurement Division, Washington, D. C.

MICHIGAN AND INDIANA—one mural in the East Detroit (Mich.) Post Office and one in the Jasper (Ind.) Post Office, each worth \$650. Six additional commissions are available for runners-up. Artists of Michigan and Indiana are eligible and should write E. P. Richardson, Detroit Institute of Arts, Detroit.

MINNESOTA AND IOWA—\$675 each for a mural in the St. Paul (Minn.) White Bear Lake Postal Station and one in the Marion (Iowa) Post Office. For additional data write Leroy Turner, University of Minnesota, Minneapolis, Minn. Contest, closing February 1, offers seven additional commissions, and is open to Minnesota and Iowa artists.

MONTANA—one mural, \$675, for Deer Lodge Post Office. Closes Feb. 15, and is open to artists of Montana, North Dakota, South Dakota and Wyoming. George Yphantis, Dept. of Fine Arts, Montana State College, Missoula, Montana, will furnish more complete data.

MISSOURI—one mural for St. Louis' Wellston Postal Station, \$1,220. Arkansas, Kansas, Missouri and Oklahoma artists are eligible for this competition which closes Feb. 1, and offers nine additional commissions. Kenneth E. Hudson, Dept. of Fine Arts, Washington University, St. Louis, is chairman.

NEW YORK—\$2,300 for three mural vignettes for the New Rochelle Post Office. The competition, closing Dec. 1, is open to artists residing in, or attached to the State of New York. Further information will be given by Leon A. Shafer, 62 Perth Avenue, New Rochelle.

NORTH CAROLINA—two murals for the Burlington Post Office, \$1,900. Open to Alabama,

[Please turn to page 28]

The Art Digest

HOWARD YOUNG GALLERIES

OLD AND MODERN PAINTINGS

NEW YORK
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Gelatone Prints

THE ASSOCIATED AMERICAN ARTISTS, an organization which has brought a merchandising slant to the selling of low-priced prints, has now branched out into the color facsimile market by sponsoring a series of reproductions from the works of 12 well-known artists. Printed on hand-moulded rag paper through a new gelatine process that permits the printing of 160,000 dots to the square inch, the reproductions capture the quality and feeling of the original so faithfully that even the artists have trouble distinguishing between them.

After rubbing the gelatine facsimile of his pastel *Modern Tempo*, Raphael Soyer examined his finger tips for chalk marks. Luigi Lucioni is also said to have been unable to pick out his original watercolor, *Sunlit Patterns*, from among the reproductions that had been made of it.

After selling more than 100,000 etchings and lithographs, the Associated American Artists anticipate a wide distribution of these Gelatone facsimiles, which they are displaying in 100 American cities in department, jewelry and furniture stores. In using these channels to bring their reproductions to the public, they plan to reach the thousands who are not near art centers and the thousands who are repulsed by the austerity of many art galleries.

In addition to Lucioni and Soyer, the series reproduces the work of 10 artists—Grant Wood's *Woman with Plants*, Millard Sheets' *Toilers at Sunset*, John Whorf's *The Beach Combers*, Leon Kroll's *The Willows*, Maurice Sterne's *Inez*, Thomas Benton's *Cotton Pickers—Georgia*, Adolf Dehn's *Minnesota Farm*, Lucile Blanch's *Spring Flowers*, Robert Brackman's *Study—Morning Interlude*, and John Costigan's *Fishermen Three*.

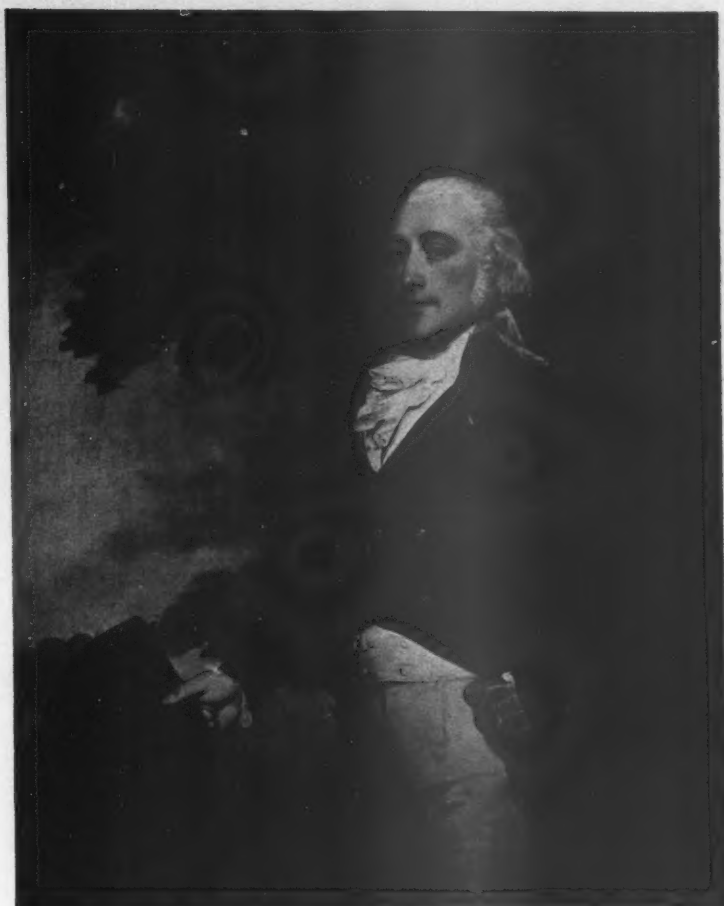
De Martelly of Missouri

Missouri is represented among the current New York exhibitors by John S. De Martelly, head of the Department of Graphic Arts at the Kansas City Art Institute, who is having a show at the galleries of the Associated American Artists until Nov. 28. His Kansas City colleague, Thomas Benton, appears to have exerted some influence, particularly in faces and hands that are sometimes elongated to stress a mood or intensify a feeling.

In his widely known *Give Us This Day*, a solidly drawn and strongly colored canvas, two shawled women and a young girl are seated at a bare table. A lithograph De Martelly made from this oil was chosen for the *Fifty American Prints*. In similar solemn vein is *Economic Discussion*, which was also the subject of one of the artist's lithographs. *Farwell's Tool Shed* is a careful study of farm machinery set in an old building, a sort of agricultural still life, while *Low Bids* and *No More Mowing* are strong figure pieces.

Father and Son Co-exhibit

Justin Sturm's exhibition at the Karl Freund Galleries, New York, has been extended until Nov. 19, and during the last week the artist will be joined by his 15-year-old son as co-exhibitor. The younger Sturm, Alexander, adds drawings in color to his sire's sculpture.



Captain Frederick Philipse: GILBERT STUART
In the Ethel M. Goodridge Sale

November Activity at Parke-Bernet

AUCTIONEERS of the Parke-Bernet Galleries, New York, have a heavy schedule of sales for the second half of November. On Nov. 18 several collections of first editions, manuscripts and letters, notably the series of 77 letters exchanged between Robert Browning and Julia Wedgwood (owned by Mrs. Mary Mosley, niece of Miss Wedgwood), will be put on exhibition prior to sale on the evenings of Nov. 21 and 22. Among the American autograph manuscripts are Edwin Markham's famous *The Man with a Hoe* and Poe's own copy of *Conversations on Chemistry*.

On Nov. 19, furniture, rugs, porcelains and silver owned by Mrs. H. W. August and the estates of Mrs. C. P. Norcross and Frederick E. Lewis, will be placed on exhibition in the galleries preceding sale on the evenings of Nov. 25 and 26.

The galleries will display, beginning Nov. 20, a variety of 18th and 19th century American mahogany furniture, Oriental rugs, prints and silver which come from the Connecticut home of the late Ethel M. Goodridge. These properties will be dispersed the morning of Nov. 22, and additional lots of silver will be sold the afternoon of Dec. 3.

Nov. 26 will be a particularly heavy day

at the Parke-Bernet auction rooms, as the lots of three important sales will be put on exhibition that day. The first is Part III of the William Randolph Hearst Collection, which will come under the hammer the evenings of Nov. 30 and Dec. 1. The first editions offered at this sale include sets of Dickens, Thackeray, Shakespeare, and Tennyson. Clemens, Irving, and Harte are among those represented in the autograph manuscript section. Besides a large group of autograph letters by English and American authors, there are 15th century illuminated manuscripts, important Lincoliana, and original drawings by famous illustrators.

The second group of properties going on exhibition Nov. 26 comprises paintings from the Harold W. Hack, Ethel M. Goodridge, George E. Chisholm and other collections, to be sold the evening of Dec. 2. Of major importance among these canvases is Gilbert Stuart's large portrait of Capt. Frederick Philipse, which for eight years hung in the Metropolitan Museum and which has been recorded and reproduced in authoritative volumes on Stuart (see cut). This sale will also include Dutch paintings by Cuyt and Nicolaas Hals; British canvases by Romney, Gainsborough and Reynolds; American landscapes by Dainoffield, Ernest Lawson and Henry Ranger, and works by Greuze, Adolf Schreyer and Iwan Choultsse.

The third exhibition opening Nov. 26 comprises English 17th and 18th century furniture, silver, china and glass from New York collections, including that of Howard L. Lansburgh—to be sold the afternoon of Dec. 3.

BRUMMER GALLERY

55 EAST FIFTY-SEVENTH ST.

NEW YORK

15th November, 1938



Silver Tureen of Adam Design: DANIEL SMITH & ROBERT SHARP

An Adam Silver Tureen for Minneapolis

THE SILVER TUREEN just acquired by the Minneapolis Institute of Arts through the Martha Torrance Wallace Fund, is an example of an art form blown by time's changing winds into a legend of uncertain foundation. For years it was thought that the tureen had been so named because Marshal Turenne, one of France's great military heroes, had a penchant for drinking soup from his helmet. The truth, however, is simply that 18th century cooks were inferior spellers. When they wrote *terrîne*, the correct name for the soup dish, they arrived by phonetics at *tureene*, the name of the famed Marshal; and it remained only for some bright imagination to explain the derivation. Time has stepped in again and changed the spelling to its current form, *tureen*.

The Institute's tureen, made in London in

1784, is from the hands of Daniel Smith and Robert Sharp, two 18th century English silversmiths whose work often reflected the restrained, yet decorative, type of design made famous by the Adams brothers, who, in the case of tureens, created a boat-shaped vessel by elongating the lines of a classical urn.

In the *Bulletin* of the Minneapolis Institute, the new acquisition is described as "a sizeable piece, measuring almost nineteen inches over all. Its decoration consists of shallow fluting on the cover and lower part of the tureen, beaded mouldings on the foot and rim, crisply chiseled acanthus leaves at the points from which the handles spring, and the engraved crest of a former owner."

Several scratched numbers suggest that the piece has passed through many hands, some probably those of pawnbrokers.

Imports an Expert

Capt. Shirley Falcke, for several years London representative of the American Art Association-Anderson Galleries, has been brought by that firm to America as head of the art department.

An expert long familiar with the treasures in public and private collections abroad, Capt. Falcke was instrumental in bringing to American-Anderson important European collections for dispersal. Among them are the famous library of the Marquess of Lothian, the Fitzwilliam "Olive Branch" petition (sent by the Second Continental Congress to King George III in 1775 in a vain effort to maintain peace with England), the art collection of the Marquess Curzon of Kedleston, the collection of

portraits by Hoppner and Romney belonging to Sir Charles and Lady Gunning, and the portrait by Sargent of the Hon. Laura Liston, afterwards Lady Lovat.

Elizabeth Nourse Dies

Elizabeth Nourse, Cincinnati-born American artist and for years a resident of Paris, died in October at the age of 78. One of the most prominent artists of the American colony in Paris, Miss Nourse's pictures won her honors in expositions in Chicago, Nashville, Paris, St. Louis and San Francisco. Her work for refugees during the post-war period earned her recognition symbolized in the Laetare Medal, presented by Notre Dame University for distinguished service to humanity.

Artist Turns Critic

WHAT IS THE reaction of a trained portrait painter, one who has earned his name and fame by making permanent the likenesses of princes of royal blood, captains of industry and mere humans of the every-day variety, when he views a large group exhibition of landscapes, figures and still lifes by his contemporaries? At the Colorado Springs Fine Art Center's 17th International Watercolor Exhibition, Stanley Lathrop, the director, asked J. W. Quistgaard, Swedish-American portraitist, to review the show for the *Colorado Springs Gazette-Telegraph*.

Quistgaard's blood warmed "to the stimulus of rich, gay, sometimes violent color" around him, but at the same time he was struck by the artists' insistence upon the "immediately striking effect which often results in a rather superficial statement." The contrary he felt in the work of an unnamed Balinese artist: "Nothing out of place, not a faltering line, this little masterpiece fascinates me. For pure decorative design, for richness of texture, for perfect balance, it seeks its equal." Its nearest equals Quistgaard found in Blampied's *The Landlord* and in Edy Legrand's *The Merchants*.

Apropos distortion, which "the modernist thinks he has discovered," Quistgaard calls attention to "Gertrude Schweitzer's *Carnival*, a colorful little picture marked by poor draughtsmanship. Why is it that so many modern artists paint, pull, hack and maul about into atrocious ugliness a certain part of woman's anatomy, which God, no doubt, meant to be beautiful, her buttocks?"

Blue Ribbon Publicity

Publicity sent out by art galleries, societies and museums usually makes rather dry reading, the dull statistics of "where born," "studied at" and "exhibited with" having all but obliterated those human interest items that help bring the artist and his public into better rapprochement. No such criticism can be laid at the door of the anonymous writer who turns out the publicity for the Philadelphia Art Alliance. Announcing the exhibition of work by seven 20th century Americans circumscribed by the Ferargil Galleries—Ernest Lawson, Louis Eilshemius, Robert Spencer, John Folsom, Paul Sample, Luigi Lucioni and Manuel Tolegiani—this writer broadcast the following paragraph:

"Democracy reigns in a dealer's gallery. Like books in libraries, odd personalities in pictures rest harmoniously side by side, careless of the nationalities, philosophies and techniques which begat them. Edgar Wallace, Michael Wigglesworth, William Wordsworth . . . Gainsborough, Ganso and Gauguin, why not? As a cross-section from a typical gallery, seven 20th century painters are exhibiting here from Nov. 1 to 13. Besides the coincidence of having been born within one half century, the only other factor they have in common is their dealer. Yet harmony and equality unite the 23 canvases hung under the title of "Cross Section of Modern Art."

That one took a little thought.

How Gross Did It

"Tree Trunk to Head," a motion picture of the sculptor Chaim Gross, will be shown at the American Artists School, New York, the evening of Dec. 18. The film, directed by Lewis Jacobs and photographed by Leo Lances in Gross' studio, reveals the process and development of a tree trunk into a work of modern sculpture.

MARIE HARRIMAN GALLERY

TWO NEW DERAINS

Until December 3

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One of Pair of Sarouk Rugs
In the Hart Collection

Under the Hammer

THE AMERICAN-ANDERSON GALLERIES' calendar for the last half of November is a full one, starting with the sale on Nov. 19 of bronzes by Remington and Barye, and English and American furniture, now on display at the New York auction house. The bronzes include Remington's *The Scalp*, *The Broncho Buster*, and *The Rattler (A Snake in the Path)*, all inscribed on the base, and three works by Antoine Louis Barye: *Bear Overthrown by Mastiffs*, *Mounted Arabs Killing a Lion*, and *Horse Surprised by Young Lion*.

The furniture, mostly English and American of the 18th and 19th centuries, comprises a variety of tables, chairs, mirrors, stands, desks and chests of drawers. There are also hooked rugs, Oriental Lowestoft, decanters, urns, firearms, and several 16th and 17th century halberds.

On sale the afternoons of Nov. 29 and 30, following exhibition from Nov. 21, is a collection of Americana, autographs, first editions and English and French literature. In the autograph section are letters by James Fenimore Cooper, Samuel L. Clemens, and Pierre DuPont de Nemours, founder of the American DuPont family. The Americana items include a large collection of pamphlets relating to the American Revolution, the Civil War, early railroads, and early law trials, and also a group of 18th and 19th century bookplates.

Tapestries and Oriental Rugs

Oriental rugs from the Hart collection, tapestries owned by Mrs. J. Ogden Armour, and furniture, textiles and decorations from other collections will be sold the afternoons of Dec. 2 and 3, following exhibition at the Galleries from Nov. 26. The Oriental rugs include a fine Sehna carpet and a pair of unusual Sarouk animal rugs, while in the textile group will be found 17th and 18th century examples of Spanish, Italian and Persian workmanship. Extensive lots of English and American furniture in mahogany and walnut include bookcases, secretaries, coffee and drum tables, din-

ing chairs in the style of Duncan Phyfe, and, of particular note, a Hepplewhite needlework settee and an American bonnet-top highboy.

Philatelic Rarities

The American-Anderson's second 1938 sale of philatelic properties will be held on the afternoons of Nov. 21 and 22 after exhibition from Nov. 17. In the thousand lots offered, collectors will find a wide variety of American stamps, including an item of special interest to admirers of the days of '49 (when Californians dug for gold instead of voting for \$30 every Thursday): a letter from an early miner, with stamp on original cover bearing a rare postmark. Among the classical rarities of foreign issues are a Newfoundland 1-cent on 3-cent surcharge of 1898 (less than a dozen specimens exist), the 15-cent first issue of the Island of Reunion, and the first stamp of Norway (in a strip of four used on the original cover).

On Nov. 28 the Harold W. Carhart stamp collection, one of the finest to come on the market, and the Charles Kissel collection will go on exhibition prior to sale on the evenings of Dec. 5 and 6.

For the Modern

THROUGH THE GENEROSITY of four of its sponsors, the Museum of Modern Art has added nine paintings and four sculptures to its permanent collection of American art. Announcement of the accessions revealed for the first time that Mrs. John D. Rockefeller, Jr., and her son, Nelson A. Rockefeller, had made a gift of money for art purchases to the museum of which they are both trustees. Nine of the newly acquired works were purchased through this fund. They are:

Jury for Trial of a Shepherd, by Ernest L. Blumenschein (oil, 1936); *Girl in Green* by Nicolai Cikovsky (oil, 1937); *The Triumph of the Egg* by John Bernard Flannagan (stone, 1937); *Composition* by Albert Eugene Gallatin (oil, 1938); *American Miner's Family* by Minna Harkavy (bronze, 1931); *Self Portrait as Golf Player* by Yasuo Kuniyoshi (oil, 1927); *Young Calf* by Reuben Nakian (marble, 1929); *Resting at the Bazaar* by Maurice Sterne (oil, 1912); *Shack* by Loren MacIver (oil, 1934).

A. Conger Goodyear, president of the museum, had added to his former gifts a marble *Mother and Child*, carved in 1913 by Jacob Epstein, internationally known American sculptor now resident in London. The work, formerly in the famous modern collection of the late John Quinn, shows a strong influence of African sculpture. Samuel A. Lewisohn, noted collector and author of *Painters and Personality*, gave the museum another oil by Maurice Sterne, *Girl in Blue Chair* and an oil by Niles Spencer, *Ordinance Island, Bermuda*.

A gift of Katharine Cornell is Eugene Speicher's well-known portrait of the famous actress as *Candida*. The final acquisition is Anne Goldthwaite's oil of *Her Daughter*, simply labeled in the announcement "museum purchase."

The Mrs. John D. Rockefeller Purchase Fund carries no restrictions as to the type of art for which it may be used. Neither Mrs. Rockefeller nor her son exercise any authority over these purchases, that being left to the acquisitions committee of the board of trustees. Mrs. Rockefeller, one of the founders of the museum and formerly its treasurer (a post now filled by her son), has been a most generous patron. From time to time she has given both money and art, sometimes anonymously, sometimes under her own name.

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—Peyton Boswell, Editor

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November 30, evening
December 1, evening

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December 2, evening

VALUABLE PAINTINGS

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December 3, afternoon

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Exhibition from November 26

Weekdays—9 to 5:30
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Musician: HENRI LAURENS

Introducing Laurens

THE AMERICAN PREMIERE of a French sculptor, Henri Laurens, who has already won wide acclaim in Europe, forms a large, beautifully installed exhibition which will be on view for the next two months at the Brummer Galleries, New York.

More than 50 plasters, bronzes, granite pieces and terra cottas, installed in three white, daylighted rooms provide a veritable grove of sculpture. Under the direction of Joseph Brummer, the introducer of many important modern sculptors to America, the show has been assembled with distinction and lives up to the gallery's reputation for expert installations.

Laurens was born in Paris 53 years ago and began his career in sculpture as a boy when he worked in a *maison de decoration*. There, surrounded by statuary and architectural details, he acquired an urge for tactile expression and attended an art school at night. In 1911 he met Braque and soon became engrossed in abstractions—he called them "constructions"—and in 1918 he first exhibited his work. In recent years there have been several exhibitions of Laurens' work in the Scandinavian countries as well as in Paris.

Last year the important Rubenstein prize was awarded to Laurens by a distinguished jury which included Matisse, Leger, Braque, Jean Cassou and Christian Zervos. "To one of the most original sculptors of these times, who has consecrated his life to the most noble researches of form," read the citation.

The present show, the largest ever held of Laurens' work, traces his career from just prior to 1920 to the present day. The earliest pieces are solid, heavy works which are animated by cubistic daring and, when translated into bronze, show the fundamental direction that the later works were to take.

Many of the pieces in the show are repeated in bronze, plaster and terra cotta, and in different sizes, as though Laurens' conception of the movement of form in a void is more his goal than any virtuosity with the materials. One theme, for example, that appears again and again is the crouching form of a nude with hands upraised, forming a rigorous, rather jagged, surge upwards that falls in fluid rhythms down the other side as a scarf or long wavy hair.

In these sculptures, which are sometimes re-

liefs, the two dimensional, expressive contour counts most, while in the most recent figures the pieces become wholly third dimensional. One of the most monumental of these is the huge *Musician*. In smaller figures, done during the past year in plaster and bronze, form is abstracted to almost surrealistic expression.

Guglielmi's "First"

LOUIS GUGLIELMI, who was included in the exhibition of Americans in Paris last summer, is being presented by New York's Downtown Gallery in his first one-man show. Italian born, Guglielmi is acutely aware not only of his American environment but also of its social shortcomings.

The intensity of his convictions is eloquently reflected in his description of *Mental Geography*, a powerful canvas of Brooklyn Bridge in shambles, peopled by a surrealistic harpist, a woman with a bomb protruding from her back and other minutely drawn figures. "Loud-speakers of Fascist destruction scream out the bombing of another city . . . Yesterday, Toledo, the Prado. Tomorrow, Chartres—New York—Brooklyn Bridge is by the process of mental geography a huge mass of stone, twisted girders and limp cable."

Having known foodless and shelterless days, Guglielmi uses his brush to highlight the lives of unfortunates and to point out injustices in the social scheme of things. In *The American Dream*, a well-dressed business man complacently descends a staircase accompanied by a nude prostitute, while a uniformed guard strikes down a picketer. An eerie, dream-like atmosphere of surrealism pervades the square in which the scene is placed. *Memory of the Charles River* is a social document shrouded in the language of surrealism, this time protesting against the Sacco-Vanzetti affair.

Guglielmi, with his forceful imagination, has gone completely surrealistic in *Persistent Sea*, an interior view in which the walls are partially obliterated, presenting an infinite view of the sea. A stretch of sand carries right up into the room to heighten the incongruous and faintly startling effect. The exhibition, which continues to Dec. 3, brings to the public a painter who, unlike so many social-protesters, has command of his materials and can state his convictions with skill enough to reach the "man in the street."

Mental Geography: LOUIS GUGLIELMI



The Art Digest



Femme de 1932: PABLO PICASSO

Picasso Anew

A SCORE of non-objective oils by Picasso, produced between the years 1908 and 1934, are on view until Nov. 27 at the Valentine Gallery, New York, providing a new occasion for New York to argue the merits of the "wizard of the left bank." Picasso, incidentally, is one of the few remaining figures in the School of Paris group who has not yet visited America.

The present exhibit covers a number of the Spaniard's "periods," beginning with the negro pictures that followed the blue and rose periods, produced at the time Picasso and his fellows were rediscovering plastic form in the musty old Trocadero with its African ethnological collection of sculptures. Cubism came on the heels of this discovery and passed from a derivative, analytic phase into the synthetic phase. The exhibition then skirts Picasso's classical period and carries up to the later experiments in color and areas. This is the third consecutive year the Valentine Gallery has opened its season with Picasso.

Several paintings from private American collections round out the progression, notably the *Femme Au Paysage* (1910) and *Nature Morte* (1922) owned by Walter Chrysler, Jr.; the *Le Poete* (1911) belonging to George L. K. Morris.

The earlier Chrysler picture shows the artist engrossed in the lesson of negro art. By 1911, in the picture, *L'Independant*, cubism was the governing aesthetic, and the profusion of short horizontal and vertical lines in portraits of this type has been referred to as the "fire-escape" technique.

By the 1920's the artist was under the spell of another ancient art, Greek vase painting. There is no figure piece in the present show that is in the strictly classical madonna style of Picasso, though an unusual nude in interior, *La Statuaire*, is inspired throughout by the classic linear contours of Greek art, the serenity, the cool color—all combined with the dislocation and superimposition of forms that marks Picasso's later work. His untiring interest in new effects is found in a group of still lifes with varying surfaces, forms and colors, which culminate in one canvas that is like the crash of cymbals—riotous in color and lines and areas—but controlled.

15th November, 1938

Carved by de Crefft

PROBABLY the most important consequence of 20th century appreciation for Negro sculpture was the rediscovery of an ancient sculptural truth: that subject matter must be governed by a higher order of form—plastic relationships—which have a certain architectural order. Thus at the far extreme from Negro sculpture are the "Rogers groups" of a former generation's mantle pieces; long on subject matter, short on their plastic relations.

A foremost contemporary exponent of today's formal approach to sculpture is Jose de Crefft whose large exhibition is on view to Dec. 7 at the Georgette Passedoit Gallery, New York. More than a score of pieces—all of them worked or carved directly—express as many emotions through a system of form relationships that were latent in the original form of the material that was carved.

The advantage of this way of working, says Joseph Frank, writing in the catalogue, is that the carved material retains "the autonomy of its inherent formal relationships" and it is the strict application of the principle "that accounts for the seemingly inevitable harmonic sequences of planes and mass so characteristic of de Crefft's sculpture."

De Crefft's method does not mean that his content must be entirely a capricious result of carving, but it does mean that the interpenetration of idea and form is so complete that given a subject matter, the proper material must be found which will carry the formal aspects. Thus explains Frank, in the abstractions the material itself inspired the creation; while in his portraits, de Crefft consciously chose his material with its suitability in mind.

In actual performance, this method does not result in the cold intellectual art that might be expected. De Crefft expresses excitement in a sensuous play of textures, rough here, highly polished there, and in his pieces of terra cotta and hammered lead, which are molded rather than cut, an emotional result is obtained.

Among the outstanding works are a small *Indian Girl* in ebony, a high relief *Nude* in hammered lead, a fountain figure in Tennessee marble and, probably as the best example of the artist's technique, a *Head of Long Island* stone. This piece is carved and polished into a semi-abstract head emerging from the uncut shell. Small flecks of gold mingling in the green surface of the polished part animate the figure. For subtlety of modelling the marble piece, *Serenity*, stands out.

Serenity: JOSE DE CREFFT



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THE ART DIGEST
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THE FORTNIGHT IN NEW YORK

As Reported by Paul Bird

THE MAIN EVENT is the Whitney Annual. There, good or bad, is American art today. Uptown, on 57th Street, are the yardsticks by which to measure.

One room at the Whitney show is devoted to non-objective paintings. How do they measure with the abstract oils of Picasso at the Valentine Gallery? Have they something to learn from the geometry of Feininger, an American who went German, on view at the gallery of Mrs. Cornelius J. Sullivan?

The Americans who are so seriously going back to the old masters—how do they fare alongside the productions of Gros, Gericault and Delacroix at Knoedler's? Some like to go further back for their lessons. Do they learn them better or worse than Derain, in his return to Titian? Or, going still further back, what do they achieve in the light of Piero di Cosimo at Schaeffer's, an artist who knew nothing of perspective but much about pictorial expression?

We fancy some Americans are excellent draughtsmen. How much so in comparison with the early Frenchmen at Wildenstein's, the earlier masters at Durlacher's, Rembrandt at Mayer's?

New York's New Role

And American sculpture presented at its best in the Sculptors Guild show at the Brooklyn Museum. How do these artists do in the light of work by a contemporary Frenchman with a European reputation at Brummer's? And how does this latter artist, Henri Laurens, measure up to the New York standards? He has a European reputation but is he now to have a New York one. That has become suddenly important. Paris is paralyzed, Berlin is haywire, Rome died long ago, Madrid is destroyed; London—well, London has Bond Street perhaps. New York only is free and art, the world's art, has fled here for sanctuary.

Some artists at the Whitney deserve close attention, and several of them have one-man shows either current or soon to open. These will all be covered either in this issue or the next. Hobson Pittman does well at the Whitney; does he perform evenly in his one-man show at Walker's? The same with Reginald

Marsh at Rehn's; Jose de Creeft, the sculptor, at Passedoit's; Guy Pene de Bois at Kraushaar's; Guglielmi at Downtown Gallery.

And should Mrs. Juliana Force, who selected the 109 significant artists of today have included any others who have one-man shows this month or will have later in the year. Everett Spruce of Texas at the Hudson Walker Galleries; Coulton Waugh, earlier this month at the same place; Robert Blair, recent exhibitor at Morton Galleries; Hovsep Pushman at the Grand Central Galleries; Charles Hovey passing gallant (with apologies to Whis-

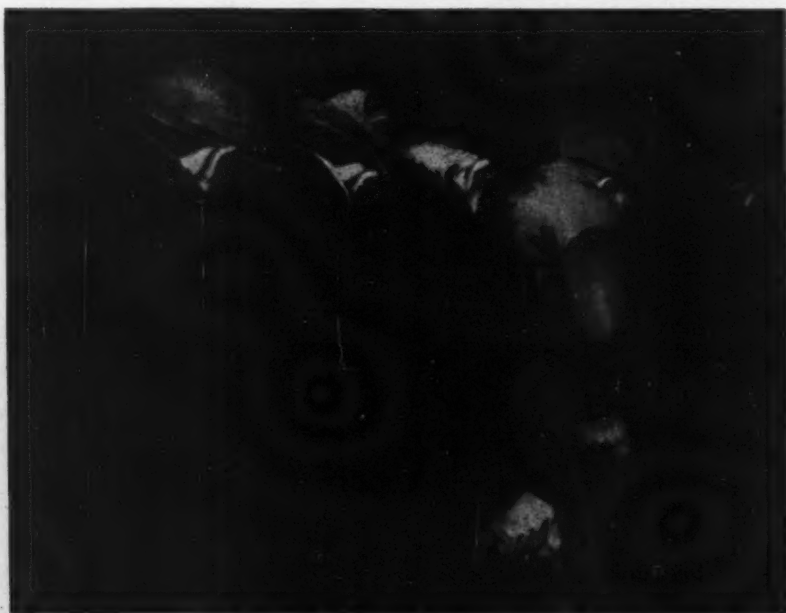
This is no mere listing; these are serious questions. Art is upon the town and whether or not it is being chucked under the chin by ever passing gallant (with apologies to Whistler), these exhibitions mean hope and despair, a spirit snuffed or a flame fed. New York is the arena now and the great leveling is underway. Picasso must take his humble place with the next creative spark out of Kansas. Those of us in the middle of it feel a new responsibility and must now give our best. This column, proscribed from voicing its own opinion, will try to chronicle that of others, when it is significant. That task itself is full of drama.

American Brashness

Coulton Waugh, for example. Son of Frederick Waugh who paints the most popular marines in America, scion of a family of Quakers and paradoxically, painters. Himself a newspaper artist, author of a strip that the Associated Press syndicates to newspapers, Waugh's debut at Hudson Walker's stirred up comment.

His *Red Burlesque*, reproduced herewith, is something of a newspaper artist's conception, but it is redolent with oil paint that looks like grease paint and it is a spontaneous impression. Of course Van Gogh was mentioned by some of the critics, but the artist turns whatever he gets from the Dutchman to something that has the ring of American brashness. Carlyle Burrows of the *Herald Tribune* saw a "good future in figure painting" for Waugh. His reactions to the life around him "are highly personal and vigorous affairs," wrote Melville Upton in the *Sun*.

They Stand and Wait: CEIKE. Exhibited at Vendome



The Art Digest



Red Burlesque: COULTON WAUGH
Exhibited at Hudson Walker

"Gay and insouciant," wrote the *Times* critic, Edward Alden Jewell.

Kantor Is Mellowing

The matter of Morris Kantor's art was left pending in the last issue and here is the critic's verdict. He has not changed his style but tends to become "a little mellow," wrote Jewell in the *Times*, adding that the artist's mysticism is played more subtly than before. Jerome Klein, *Post* reviewer, recalling that Kantor heretofore "seems to have been hanging over the ledge of surrealism," wrote that he has not yet made up his mind to descend because "he is too healthy a romantic." Klein liked his sense of tone and space. Emily Genauer of the *World-Telegram* found a "new romantic lyric strain in his work, but it is made articulate by strong, vigorous means." So there, highly condensed is the experts' opinion on Kantor. That would seem to place him among the lonelies in American life—with Ryder, Melville, Edwin Dickinson, etc.

Shulkin Matures

While referring back to the last issue and some of the reproductions that were carried then, a further mention of the Shulkin show at Midtown Galleries and the Harriette Miller exhibition at Kraushaar's is in order. Shulkin was very highly praised and on only one count did he receive any word of warning. Miss Genauer alone thought the show disappointing, admitting that "here is a man who knows what he is about." "But something is lacking," she added in the *World-Telegram*, "In his big canvases composition is static, frozen." The *Times* reviewer, Howard Devree, did make note of a certain static quality in them, but he saluted Shulkin's "balance, harmony, thoughtfulness, and technical ability," while Margaret Breuning of the *Journal American* was wholly enthusiastic in discovering "a logical maturing of the artist's talent."

Harriette G. Miller's oils at Kraushaar Gallery convinced Melville Upton of the *Sun* that she does better in painting than in sculpture and he liked her low-keyed sombre Vermont landscapes of which one was reproduced last issue.

Ceike in Debut

One of the interesting debuts of the month was at the Vendome Gallery by Alfred Ceike, whose *They Stand and Wait* is here reproduced. "An earnest young man," wrote Jerome Klein in the *Post* who felt that the drawing in the canvases was a bit heavy and that the color needs lightening, "but there are signs of a sound basis." A direction somewhat in

the line of the Soyers, observed Burrows of the *Herald Tribune*, though he added that Ceike, "an artist of evident experience, uses color in his own way and shows promise of consolidating his observations."

From the Ozarks

One artist this column nominates for the next Whitney annual is Everett Spruce of Texas, registrar of the Dallas Museum but, of much greater importance, one of the first artists yet to make the Ozarks live convincingly for what they apparently are. There is a show of his oils on view at the Hudson Walker Galleries this month and they defy any attempt at classification as abstractions, primitives, surrealist, surrealist or just realist views of refractory mountains and contorted old tree trunks and hard rock. The paintings are wholly personal, individual.

Spruce uses a low-keyed green and brown for the background hills and then paints stylized trees. This would seem to point to primitivism, and the Ozarks look like Umbrian hills in some of the pictures. On the other hand he uses blocked abstract forms (somewhat in the manner of, say, Marsden Hartley) and wrings out sure power when painting a fast moving stream.

The Fourth Estate

Historically, the first school of American scene painters in modern times came into existence in New York after the turn of the century. They came out of the newspaper business—John Sloan, Bellows, Pop Hart, George Luks, Glackens, Shinn, and others—artists who preceded the present day press photographer in pictorially recording the news. Nothing of such importance has since emerged out of newspaper art, but there is a show at the Delphic Gallery that ought to be seen just in the contingency that something might. It is the first annual New York Newspaper Artists' Exhibition organized by Horace H. Knight, and among the large number of exhibitors you will surely find your favorite daily cartoonist and newsprint artist working for once without the "deadline" monster at his elbow.

The Promise of Lipton

In the field of sculpture, S. A. Lipton accounted for a promising first show at the A. C. A. Gallery and, in the opinion of the critics, he kept his social significance secondary to the formal considerations of applying a chisel to a block of wood. That, at least was the estimate of Howard Devree of the *Times*, who found vigor and originality in the works. Carlyle Burrows of the *Herald Tribune* saw

[Please turn to page 34]

Along Coconut Row: FRANCIS NEWTON
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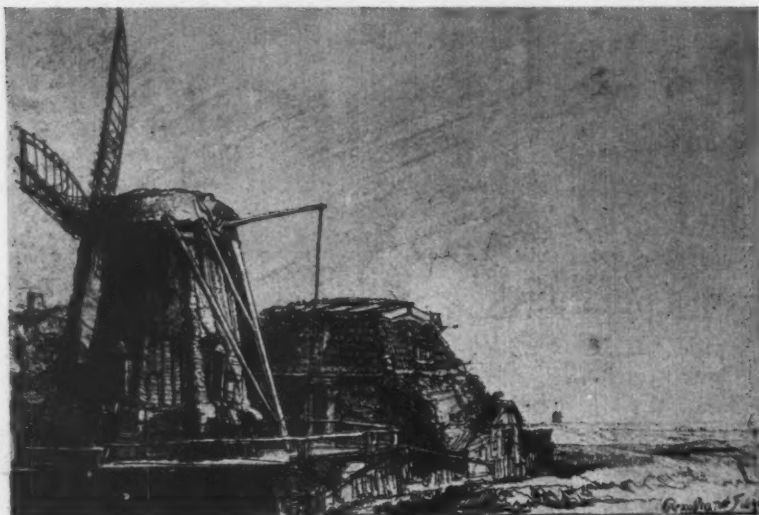
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THE PRINT MAKERS: OLD AND NEW



*The Windmill: REMBRANDT (Etching)
A Sweep of Countryside "As It Was"*

These Prints Gave Rembrandt Immortality

FEW MEN, particularly artists, have been unanimously acclaimed the greatest in their branch of endeavor, but Rembrandt van Rijn, in the field of etchings, has had the superlative adjective applied to him by all authorities. The Guy Mayer Gallery, New York, is exhibiting until Dec. 3, twenty-eight prints that helped the Dutch master achieve his fame.

Ranging from very small heads that were the artist's early attempts with the copper plate, to the landscapes that were the product of his mature style, the prints are a cross-section of Rembrandt's power as an etcher. Despite the fact that Rembrandt prints are associated in the minds of most people with prices in the thousands of dollars, visitors to the Mayer Gallery will see original examples in good condition costing as little as \$75.

Among the portraits on view are numerous small studies of old men, beggars and Dutch women, many of them miniature in size. There are also larger portrait studies, includ-

ing a fifth state of *Clement de Johnghie, Printseller*; *Cornelis Claesz Anso, Mennonite Preacher*, a proof in the second state; and a third state of *Dr. Faustus*, in which strong contrasts and dramatic lines emphasize the suspense as Faust studies the magic disk.

In landscape, Rembrandt was one of the first etchers to depict scenes just as they were, without arranging them into heroic compositions. Many of these intimate views of Holland are included in the present exhibition, notably *The Windmill*, *Landscape with a Square Tower*, and *Landscape with a Cow Drinking*. Rich in tone and line, they present the real flavor of the artist's environment—distant expanses of flat countryside accented by windmills, clusters of trees, huts and abundant water.

A religious subject, *Abraham's Sacrifice*, a *View of Amsterdam* and a *Study from the Nude* present examples of other types of subject matter that attracted Rembrandt's attention.

Coming Print Events

AS THIS ISSUE goes to press the Chicago Art Institute is opening its fifth international exhibition of etchings and engravings, to continue through Jan. 9. Catalogued are 194 prints from 20 countries, selected by a jury composed of Olivia Paine, assistant curator of prints at the Metropolitan; Gustaf Dalstrom, Chicago painter and etcher; and Emil Ganso, painter and printmaker of Woodstock. The geographical spread is: 118 from the United States, 23 from Great Britain, 16 from France, 5 from Argentina, 2 from Bulgaria, 3 from Czechoslovakia, 8 from Germany, 5 from Hungary, 2 from Mexico and 2 from Sweden. Represented by one print each are Arabia, Belgium, Canada, Holland, India, Italy, Palestine, Poland, Spain and Switzerland. Winner of the Mrs. Frank G. Logan \$75 prize will be announced as soon as the jury brings in the verdict.

Philadelphia's 16th Annual

The Philadelphia Art Alliance will hold its 16th annual exhibition of American prints

from Dec. 6 to 25, and will receive entries on or before Nov. 25. Rules of the exhibition may be obtained by writing the Alliance at 251 South 18th Street. All work will be juried by Adolf Dehn, Yasuo Kuniyoshi, Earle Miller, Alice Harold Murphy and Harry Sternberg. A prize of \$75 and two honorable mentions will be awarded. The exhibition committee sends out a warning that only recent work will be given its dues.

The California Etchers

This month the California Society of Etchers opened its annual exhibition at Gump's in San Francisco. Awards totalling \$185 are to be distributed, and, following the initial showing at Gump's, the exhibition will be sent on tour of the Midwestern, Eastern and Southern states.

Another important "coming event" is the 23rd annual of the American Society of Etchers, Nov. 30-Dec. 27, at the National Arts Club, New York.

As soon as complete reports on these print exhibitions are tabulated, illustrated descriptive stories will appear in THE ART DIGEST.

Lone Star Prints

SENSING a growing demand in the Southwest for exhibitions of inexpensive prints, 16 Texas artists have organized the Lone Star Printmakers, a group which will sponsor travelling exhibitions of prints priced uniformly at \$5. Comprising 32 lithographs, the first show will be presented at 17 universities and museums in Texas and at four locations in neighboring states. A second travelling exhibition will be sent out later in the season.

The group, which intends to issue a new series of prints each year and to add other regional artists to its membership, is made up of the following: Alexandre Hogue, Everett Spruce, Otis Dozier, Charles Bowling, Harry Carnohan, Jerry Bywaters, Reveau Bassett, John Douglass, Olin Travis, H. O. Robertson, Perry Nichols, Mike Owen, William Lester, E. G. Eisenlohr, Merritt Mauzey and Thomas Stell.

Dealing exclusively with Texas material, the lithographs are another contribution to the regionalism that is attracting so much printer's ink this season. Typical examples are Otis Dozier's *Texas Windmills*, a strong design rich in local flavor; a desolate landscape by William Lester called *Rattlesnake Hunter*; and an old Texas mission church by Alexandre Hogue.

Woiceske's Winter Prints

Twenty years of work designing and executing church windows is strange preparation for an etcher's career, but that is the background R. W. Woiceske brought to his etching press when he turned to printmaking in 1928. In the ten years since that date he has ascended to the inner circle of America's best known etchers. The latest proofs from his press, as well as many of his drawings, are on view at New York's Grand Central Galleries until Nov. 26.

Descendant of Polish and German-Swiss forebears, Woiceske was born in Illinois in 1887, and at the age of 18 went to St. Louis where he began working in stained glass. In 1924 Woiceske moved to Woodstock, where four years later he discarded his brushes for a burin and began production of the wintry landscapes that have since brought him recognition. Working directly from nature in making his preliminary drawings, he rearranges his compositions in the studio, loading them with his feeling for winter's many moods.

Detroit's Picture Market

The Detroit Artists' Market, an organization that has enjoyed six seasons of successfully bringing artists and public together, is opening its seventh year in new and larger quarters. A non-profit group, it sponsors regular exhibitions, holding them in what they refer to as a picture market, in the hope, perhaps, of avoiding the hushed, whispering atmosphere so often associated with more formal art galleries.

Harry Glassgold is showing watercolors in the market until Nov. 21, on which date an exhibition of pastels and watercolors by Georgia (Mrs. John Carroll) opens, to continue until Dec. 5. The remainder of December will be devoted to a pre-Christmas show made up of the work of David Fredenthal, Zoltan Sepeshy, Harold Cohn, Sarkis Sarkisian and others.

THE PRINT MAKERS: OLD AND NEW



Harvesting Rice: ANNA HEYWARD TAYLOR
Honored Last Year by the Philadelphia Print Club

Southern Artist Exhibits Block Prints

BOTH COLORED and black and white block prints by Anna Heyward Taylor of South Carolina are on view at the Argent Galleries, New York, until Nov. 26. Miss Taylor last year won the Mildred Boering prize at the Philadelphia Print Club's Annual with her black and white print, *Harvesting Rice*, (reproduced), which is typical of her broad handling of form.

Most of the prints in the current show are Mexico and South Carolina scenes and all partake of a certain swinging, flamboyant style of drawing which is particularly well suited to the colored prints of tropical vegetation and flowers. Many colors are used in these, and the artist takes a wide freedom in inking the blocks in order to achieve values. Most of the tropical subjects are done from Miss Taylor's better known watercolors which were painted during two trips to British Guiana with the naturalist, William Beebe.

Using the knife and soft block to translate her subjects into the necessarily flat medium of the print, the artist gets a richly decorative effect and a rhythmic composition. The sometimes fuzzy printing is an operation that Miss Taylor uses only as a means to the print itself, resulting generally, in freshness of effect.

Swann's 'Real Beauty'

JAMES SWANN, born on a Texas ranch and now secretary of the Chicago Society of Etchers, is exhibiting 50 of his etchings in the Smithsonian Building, Washington, under the auspices of the Division of Graphic Arts. The majority of the prints on view are landscapes, portraits of trees, old Spanish Missions and Southwestern street scenes, rendered with feeling and an understanding of the art employed. Leila Mechlin, critic of the *Washington Star*, felt that "especially well does Swann draw and etch trees—trees which seem to be well rooted underneath ground and living above." In his old buildings, "he discovers in homeliness an element of real beauty."

To Miss Mechlin two of the most attractive prints were *In Old Albuquerque* and *Street, Taxco*, the latter "especially pleasing in the matter of texture—a quality to which even the best etchers do not always give sufficient heed. The virtues of Swann's prints are pronounced and his own; their shortcomings few and those common to a majority of our American printmakers—an inclination to slight one's work and stop short of perfection.

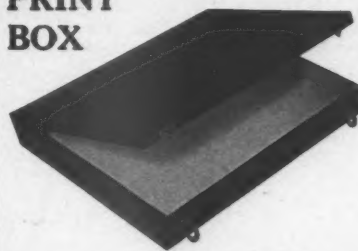
"Our American printmakers have a light touch that sets them apart, but when it comes to the long pull which technical excellence demands the printmakers of France and England far outstrip us."

Our Learned Friends

New York's lawyers and bankers have shown such interest in S. Van Abbe's drawings of "Our Learned Friends" that the exhibition, originally scheduled for October, will be on view at the Schultheis Galleries until late in November. Comprising original drawings in pencil and wash for Abbe's noted etchings, the exhibition contains intimate studies of London's lawyers—wigs, robes, serious expressions and all. The subjects, to quote Anthony Armstrong, an English writer, all have an "air of cold dispassion. When they speak, they appear to be weighing every word as if firstly it were made of solid gold, and secondly, someone were going to twist all sorts of peculiar meanings into it."

In *Plaintiff's Case*, a plump dowager, obviously suffering some slight injustice, talks earnestly into the set smile and far-away look of a be-wigged barrister. In *Members of the Jury* it is the lawyer who talks, vehemently, to a box of jurors whose faces express everything from skepticism to amusement. *The Brief* pictures two serious, wigged heads in grave consultation—the listener, with a set expression, and the speaker, suavely confidential, with a significant eyebrow raised ever so slightly. These stern, bored, and often pompous figures all fit snugly under the heading, "Our Learned Friends."

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The Field of American Art Education

Nicolaides Tribute

The Oct. 24 issue of the student publication of the Art Students League of New York is dedicated to the memory of Kimon Nicolaides, who died last Summer, aged 47, after giving the last 15 years of his life to the future artists at the League. During the course of a beautiful and sincere tribute Dan Kern, former pupil, said:

"His instinct for directing minds and emotions passed beyond the studio: he was a second father to many of us, and the guide and champion of minds that found the struggle sometimes too great to be borne without help. His glory is that his students will remember him not merely as a patient instructor, but as one who offered a philosophy where none existed, strengthened what was already rightly known, and corrected that which threatened to corrupt. He was our prop . . . He died when classes were over for the Summer, but in the last mercy of delirium, he was whispering instructions to some imaginary student—some student who was the symbol of all that to which he had given his life."

Henri, Chase, Hawthorne, Grafty, Breckenridge, Nicolaides—so often does the truly great teacher become "second father" to his pupils.

Connah's First in 25 Years

Handsomely arranged in the new quarters of the American School of Design, Douglas John Connah, the president, is holding his first public exhibition in 25 years, on view until Dec. 3. Thirty canvases of figures, flowers, still lifes and landscape are being exhibited. Mr. Connah was actively associated with Chase and Henri in teaching for many years, during the period when many now famous artists studied at the school.

The club quarters of the old Steuben Society, 133 East 58th Street, New York, have been turned into modern studios and the art gallery will provide exhibition space for prominent artists, outstanding graduates and talented young artists formerly associated with the old Chase School of Art, founded by William Merritt Chase in 1896. At a "house-warming" last week the school commemorated its 42nd year.

Beagary School Moves

The Beagary School of Creative Art announces its removal in Philadelphia to Indian Lane and Watts Street, a neighborhood freighted with historical significance, being on the ground of the Library Company founded by Franklin and along side the Council Grounds deeded to the Indians by William Penn. The school, under the direct supervision of Clinton Beagary, approaches the teaching of art from a viewpoint that embraces the widest cultural horizon.

It is his objective to inculcate in his pupils not only a profound respect for technical processes, but to give them some of the philosophy of the creative impulse; to enable

them to paint pictures themselves and also to possess a finer appreciation of all art works. Beginner, advanced and child classes, augmented by illustrated lectures, constitute the curriculum.

Theodore Johnson Teaches

T. Theodore Johnson has been appointed guest instructor of painting at the Minneapolis School of Art, and until Feb. 1, he will conduct classes for advanced students. Extensive study in this country and six years' residence in France have given Johnson the sound traditional background for a style that is vigorous, contemporary and American.

Johnson has won many honors with his brush. The year 1928 was a big one in his career. At the annual Swedish Artists exhibition he won both the first and the popular prize. One of his nudes won the Eisendrath prize, and he took the Logan prize of \$2,500 with a figure composition, and the Logan Medal and \$500 with a portrait. Following this came a Guggenheim Fellowship in 1929 and the 1931 Logan prize of \$750.

When Wu Fell Down

Finger painting, which we thought was an invention by modern school art instructors, turns out to have been an old Chinese custom. An illustrated article in *Connoisseur* by C. W. Wilton describes several important Chinese works done by the "finger tip" technique. Wilton retells one of the stories told by Giles in his book on Chinese art, about Wu Wei, who was a good artist, if a somewhat carefree chap.

Emperor Hsien Tsung summoned Wu one day for a picture when Wu had been carousing. He couldn't get into the palace without support and when, approaching the Emperor, the friend was forced to leave Wu to his own semi-circular canals, Wu fell down. A nearby pot of ink spilled sympathetically along with him and in a flash the two sprang into artist and artist's material. With his finger Wu tossed off a landscape with pine trees right on the floor. The angry emperor was first astonished, then delighted. That is how, it is told, finger painting was born.

Class in Color Lithography

Margaret Lowengrund, graphic artist, has joined the faculty of the New School for Social Research to conduct a workshop in color lithography. She will give special attention to the preliminary design in drawing, composition and color, and take up all details in the making of a color print.

They Get a Free Term

Free tuition in one class for a term, valued at \$125, have been awarded in the form of scholarships to four students at the Art Students League. The winners are: Lamar Baker, Esther Worden Day, Raphael Ellender and Kathrine Schenck.

Art at N. Y. Fair

TO INSURE all American artists an opportunity to be included in the New York World's Fair show in 1939, three regional exhibitions will be held, one at the Denver Art Museum, another at the Richmond (Va.) Museum, and the third at the Municipal Auditorium in Oklahoma City. From these preview regionals, committees of selection will choose 800 pictures and sculptures for the 1939 New York exhibition. Artists will be limited to one work, except in the case of painters or sculptors who also submit prints to the graphic art jury.

The Richmond show, labeled a Southern States Exhibition, will open Dec. 20 and continue to Jan. 20, gathering for the selection committee a cross-section of work of artists from Virginia, West Virginia, North and South Carolina, Tennessee, Kentucky, Alabama, Mississippi, Georgia and Florida.

The Rocky Mountain Exhibition, to be held in the Denver Museum, will display the work of artists from Colorado, Utah, Wyoming, Montana and Idaho. Opening Jan. 4, it will continue to the end of the month. Dates have not yet been set for the Oklahoma regional show, but it will comprise the work of artists from surrounding states.

Grover A. Whalen, president of the fair, announced that the committees of selection will meet on Feb. 1 to choose work from West of the Mississippi, on Feb. 8 to pick pieces from East of the Mississippi, and on March 6 to select works from the New York Metropolitan area.

The World's Fair art exhibition, which will present only works by living Americans, is under the direction of Holger Cahill, head of the Federal Art Project. Housed in a special display unit, the art show will cover an acre of ground and fill 23 large galleries.

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Artists Wanted Column

[Continued from page 16]

Georgia, Mississippi, North Carolina, South Carolina and Tennessee artists, the closing date is Feb. 1. For application data write A. Donald McDonald, Dept. of Fine Arts, Duke University, Durham, N. C.

OHIO—for the Medina Post Office, one mural, \$730. Ohio artists are eligible. Closing date: Dec. 1, 1938. Norris Rahming, Professor of Painting, Kenyon College, Gambier, Ohio, will supply further information.

OREGON—Salem Post Office, \$2,300 for one mural. Oregon and Idaho artists may compete; applications should be made to Frederick Sweet, Portland Museum of Art, Portland. The closing date is Feb. 15.

PUERTO RICO—two murals for the Mayaguez Post Office, \$2,000. Closing Feb. 1, this competition is open to artists residing in, or attached to Puerto Rico or the Virgin Islands. Mrs. Henry W. Dooley, District Commissioner of Immigration, San Juan, Puerto Rico, will answer inquiries.

WASHINGTON—one mural for the Wenatchee Post Office, \$2,600. Artists of Washington are eligible for this competition closing Feb. 15. For data write Richard E. Fuller, Director, Seattle Art Museum.

WISCONSIN—Wausau Post Office, two murals, \$1,600. Closing Nov. 30, this contest is open to artists resident of, or attached to Illinois or Wisconsin, and offers seven additional commissions. Complete data may be had from Miss Charlotte Russell Partridge, Director, Layton Art Gallery, Milwaukee.

England's Problem, and Ours

England's middle class, as a rule, has taken more pleasure in the possession of original works of art than its counterpart in America, thus founding a base for art more spread out than here, where support is limited almost exclusively to wealthy collectors. But English artists today are faced with a problem very well known to their American brothers, judging by a recent talk delivered by Sir Kenneth Clark, director of London's National Gallery.

Sir Kenneth stressed the fact that artists can no longer rely for patronage on one or two rich collectors. The London Times paraphrased the noted Englishman's speech by continuing: "In the main, art must now depend upon the average man who could buy one or two pictures to decorate his house. In the present confused state of opinion most people did not really know what they liked. This loss of touch between patron and artist was a disaster for art. Each must play his part. The artist must show a little more humility in trying to please his patron, and the patron must show a great deal more courage."

Beg Pardon!

It was the late Cass Gilbert, of course, who designed the Woolworth Building and not, as stated on page 13 of the last issue of THE ART DIGEST, Mr. Ralph Adams Cram. Mr. Cram's work has been notable in the fields of ecclesiastical and educational architecture and as a member of the firm of Cram, Goodhue and Ferguson (later Cram and Ferguson) the Boston architect has designed or been associated in the design of Calvary Church, Pittsburgh, the Princeton Chapel and the Graduate School "quad," several buildings at West Point, St. Thomas', St. Vincent Ferrer, and the later St. John the Divine in New York.

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Bible Story: IRVING LEHMAN

Lehman, Colorist

THE RICH, deep and often moody colors which Irving Lehman uses to express his emotions and to solve problems in abstract composition have become the basis of his style, as seen in his latest work on view until Dec. 8 at New York's Uptown Gallery. Through the media of oil, watercolor and gouache, a full symphony of color is orchestrated. The style is Lehman's, individualistic, and springs not from a superficial striving for effect, but rather from an attempt to make emotions visual.

Contrasted with his 1935 show, Lehman appears this year to have better control of his emotions. Using sombre, sonorous tones to build up his *Prayer* and *Bible Story*, he handled with restraint two strongly felt religious subjects. In *Bathers* he uses colors as intense, but in a much higher key—bright yellows and reds are composed into an integrated pattern full of the sunlight and gaiety associated with beach life.

Fishermen is a small, very compact design that glows in the translucent manner of stained glass. Much the same quality marks *Our Daily Bread*, a composition dominated by a mother and a child placed against a background crowded with buildings. Lehman is often semi-abstract, as in his *Bowery Mission* and in his *Thinker*, a brooding canvas in which the forms have been broken down to planes of color.

Lehman's watercolors and gouaches are all characterized by a handling of color and form appropriate to the subjects, which range from ominous Spanish war scenes like *No Man's Land to Garden*, a sunny wooded spot, bright with light, that is a perfect setting for a luminous reclining nude. That Lehman is not unaware of his surroundings is evident from his varied watercolors of New York City.

The Campbell Art Class

H. E. Ogden Campbell, Henri-and-Paris-trained portrait painter, is conducting Friday evening classes at the Barbizon Hotel, New York, for beginners and advanced students. The class has a definite purpose. It is intended, writes Mrs. Campbell, to reach those who have had frustrated desire to express themselves in line and color, but whose everyday work confines them to other activity; those who want to find personal answers to their "hows" and "whys;" and those who wish to heighten their appreciation of the art of picture making by "trying their own hand at it."

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CALENDAR of Current EXHIBITIONS

ALBANY, N. Y.
Institute of History & Art To Nov. 28: Watercolors, Alice R. Huger Smith; Paintings, Herbert A. Steinko.

ANDOVER, MASS.
Addison Gallery Nov. 9-28: Post War Architecture; To Dec. 3: Frank Lloyd Wright.

APPLETON, WISC.
Lawrence College To Dec. 1: Watercolors, Hallquist.

BALTIMORE, MD.
Maryland Institute Nov. 20 to Dec. 4: Callcolor Pictures, Amelia Annie Muller.

Walters Art Gallery To Dec. 15: Watercolors & Prints, Gavarni.

BINGHAMTON, N. Y.
Museum of Fine Arts To Nov. 30: Wood blocks, Helen Hyde; Watercolors, Lars Holstrup.

BOSTON, MASS.
Doll & Richards To Nov. 26: Pastels, Laura Combs Hills.

Grace Horne Gallery To Dec. 3: Watercolors, John Whorf.

Museum of Fine Arts To Dec. 15: Paintings, Frank W. Benson and Edmund C. Tarbell.

Robert Vose Galleries To Dec. 3: Portraits, John Lavalie.

BROOKLYN, N. Y.
Brooklyn Museum To Nov. 27: Contemporary American Sculpture.

BUFFALO, N. Y.
Albright Art Gallery Nov.: Great Lakes Exhibition.

CHAPEL HILL, N. C.
Person Hall Gallery To Nov. 27: Sculpture, Anna H. Huntington; Watercolors, Russell T. Smith.

CHICAGO, ILL.
Art Institute To Dec. 31: Leonora Hall Gurley Collection.

Chicago Galleries Ass'n To Nov. 23: Mrs. Sara Crosby Buck, John T. Nolf, C. Curry Bohm.

Findlay Galleries To Dec. 7: Chicago Women's Salon; Pieter van Veen.

Katherine Kuh Galleries Nov.: Joan Miro.

Quest Art Gallery To Nov. 30: Watercolors, Erminio Scapich.

CINCINNATI, OHIO
Cincinnati Museum To Dec. 4: Prints & Sculpture, Harry Wickes.

CLEVELAND, OHIO
Museum of Art To Dec. 4: Fifteenth Century German Engravings.

DALLAS, TEXAS
Museum of Fine Arts To Nov. 25: Leon Kroll; Frances Failing.

DAYTON, OHIO
Dayton Art Institute Nov.: American Watercolorists; Ohio Print Makers; George E. Kidder Smith; Louis P. J. Lott Memorial.

DETROIT, MICH.
Detroit Institute To Dec. 18: Michigan Artists.

DUBUQUE, IOWA
Dubuque Art Association To Nov. 30: Posters, E. McKnight Kauffer.

ELMIRA, N. Y.
Arnot Art Gallery Nov.: National Academy Exhibit (A.F.A.).

ENGLEWOOD, N. J.
Winston Dibble Gallery To Nov. 19: Adrian S. Lamb.

HARTFORD, CONN.
Wadsworth Athenaeum Nov. 19 to 26: Hartford Arts & Crafts Club.

HOUSTON, TEXAS
Museum of Fine Arts To Nov. 27: Southeast Texas Artists.

INDIANAPOLIS, IND.
Lyman Brothers Nov. 21: Robert Craig.

KANSAS CITY, MO.
Art Institute To Nov. 27: Sweepstake Show.

William Rockhill Nelson Gallery To Nov. 28: Abstract Painting.

LAWRENCE, KANSAS.
Thayer Museum of Art Nov.: Paintings, Raymond Eastwood.

LOS ANGELES, CAL.
Foundation of Western Art Nov.: California Graphic Arts.

Los Angeles Museum Nov.: Colored Lithographs, Chariot; Fifty Prints of the Year.

Stendahl Gallery of Modern Art Nov.: Paintings, Edna Reindel.

Tone Price Gallery Nov. 21 to Dec. 17: Paintings, Boris Deutsch.

MANCHESTER, N. H.
Currier Gallery of Art Nov.: American Indians, Eben F. Comins; Oils, Ross Perriard.

MEMPHIS, TENN.
Brooks Memorial Art Gallery Nov.: Paintings, Elizabeth Weber-Fullop; Prairie Print Makers.

MILLS COLLEGE, CALIF.
Art Gallery Nov.: Hokusai and His School.

MILWAUKEE, WISC.
Milwaukee-Downer College Nov.: Watercolors, Emily Groom.

MINNEAPOLIS, MINN.
Institute of Arts Nov.: Local Artists; To Dec. 15: Paintings, J. Theodore Johnson; Nov. 13 to Dec. 30: Joseph Pennell.

MONTECLAIR, N. J.
Museum of Art To Nov. 27: Annual State Exhibition.

MONTGOMERY, ALA.
Museum of Fine Arts To Nov.: Ala. Art League.

Huntingdon College Nov.: Oils, Anne Goldthwaite; Grumbacher Palette Exhibition.

NEWARK, N. J.
Co-operative Gallery To Dec. 5: Paintings, Amelia Ludvig.

Newark Museum To Dec. 1: Modern American Watercolors & Sculpture.

NEW HAVEN, CONN.
Public Library Nov. 22 to Dec. 7: Paint and Clay Club.

NEW LONDON, CONN.
Lyman Allyn Museum Nov.: Print Techniques.

NEW ORLEANS, LA.
Isaac Delgado Museum of Art Nov. 16 to Dec. 1: New Orleans Art League.

NEW YORK, N. Y.
A. C. A. (52 W. 8) To Dec. 3: "We Like America."

American Academy of Arts and Letters (633 W. 155): Memorial Exhibition, Charles Adams Platt.

American Artists School (131 W. 14) To Nov. 26: Rose Kleiman, Sophie Korff.

An American Place (509 Madison) To Dec. 27: John Marin.

Arden Galleries (460 Park) To Dec. 3: Sculpture by Jo Davidson.

Argent Galleries (42 W. 57) To Nov. 26: Watercolors, Lucy T. Hagen, Eleanor Barry; Murals Elizabeth Kempton; Block Prints, Anna Heyward Taylor.

Art Students Club Gallery (417 E. 52) To Nov. 23: Oils, Elva Wright, Mildred Wright.

Arista Gallery (30 Lexington) To Nov. 30: Group Show.

Artists Gallery (33 W. 8) Nov.: Paintings, Josef Albers.

Associated American Artists (420 Madison) To Nov. 28: Paintings, John S. De Martelly; Gelatine Facsimiles.

Babcock Galleries (38 E. 57) Nov.: Contemporary American Paintings.

Barbizon-Plaza (58th at Sixth) To Dec. 3: Erica von Kager.

Bonestell Gallery (106 E. 57) To Nov. 26: Paintings, Olga A. Fisch.

Brunner Gallery (53 E. 57) To Jan. 7: Sculpture, Henri Laurens.

Buchholz Gallery (32 E. 57) To Nov. 26: Paul Klee.

Frans Buks & Sons (58 W. 57) Nov.: Paintings, Wm. H. Singer, Jr.

Carroll Carstairs (11 E. 57) To Nov. 26: Drawings and Watercolors, Constantin Guys.

Clay Club Gallery (4 W. 8) Nov.: Sculpture in Wood.

Columbia University (B'way at 115) To Nov. 28: Old New York.

Contemporary Arts (38 W. 57) To Dec. 3: Paintings, Werner Koepf; Nov. 21 to Dec. 3: Silk Screen Prints, Guy Maccoy.

Crossroads of Sports (15 E. 54) Nov.: Sporting Paintings.

Delphic Studios (44 W. 56) To Nov. 20: Bernard Feinsmith, Hyman Katz, Aline Rhonie.

Downtown Gallery (113 W. 13) To Dec. 3: Louis Gaglielmi.

Durand-Ruel Galleries (12 E. 57) To Dec. 3: Paintings before 1890, Monet, Pissarro, Sisley.

Federal Art Gallery (225 W. 57)

Nov. 18 to Dec. 8: Regional Poster Exhibition.

Ferargil Galleries (63 E. 57) To Nov. 19: Robert Spencer; Nov. 21 to Dec. 3: Portraits, Buell Mullen.

Fifteen Gallery (37 W. 57) To Dec. 1: Charles Hovey Pepper.

Findlay Galleries (8 E. 57) Nov.: Paintings, Grau-Sala.

Karl Freund Gallery (50 E. 57) To Nov. 19: Justin Sturm.

Grand Central Art Galleries (15 Vanderbilt) To Nov. 26: Hovsep Pushman; Nov. 22 to Dec. 3: Gerald Leake; To Nov. 26: Prints, R. W. Woiceske.

Grand Central Art Galleries (Fifth at 51) To Nov. 26: Recent paintings, Carl Wuermer.

Grant Studios (175 Macdougall St.) Nov. 21 to Dec. 5: Brooklyn Watercolor Club; V. Snedeker.

Marie Harriman Gallery (61 E. 57) To Dec. 3: Two Derains.

Kennedy & Company (785 Fifth) Nov.: "Snow White and the Seven Dwarfs."

Frederick Keppel (71 E. 57) To Dec. 3: Early Engravings.

Kleemann Galleries (38 E. 57) To Nov. 19: Helen A. Loggie; Nov.: Watercolors, Ann Brockmann.

Knoedler & Company (14 E. 57) Nov. 21 to Dec. 10: Gros, Gericault, Delacroix.

C. W. Kraushaar (730 Fifth) To Dec. 10: Guy Pene Du Bois.

John Levy Galleries (1 E. 57) Nov. 21 to Dec. 10: Still Life and Flowers, Lawrence Biddle.

Julien Levy Gallery (15 E. 57) Nov. 15 to 29: Maud Morgan.

Lilienfeld Galleries (21 E. 57) Nov. Max Pechstein.

Macbeth Galleries (11 E. 57) To Nov. 23: Dale Nichols.

Pierre Matisse (51 E. 57) To Dec. 10: Paintings and drawings, Henri Matisse.

Guy Mayer Gallery (41 E. 57) To Dec. 3: Etchings and Drypoints, Rembrandt.

M. A. McDonald (665 Fifth) Nov.: Selected old and modern prints.

Mercury Galleries (4 E. 8) To Nov. 26: "Whitney Dissenters."

Metropolitan Museum of Art (Fifth at 82nd)—Free except Mon. & Fri. Daily 10 to 6, Sun. 1 to 5 To Nov. 27: Chinese Bronzes; To Dec. 4: New England and New York architecture.

Midtown Galleries (605 Madison) Nov. 21 to Dec. 10: Zoltan Sepeshy.

E. & A. Milch (108 W. 57) Nov.: Contemporary Americans.

Montross Gallery (785 Fifth) To Dec. 3: Francis Newton.

Charles Morgan Gallery (37 W. 57) Nov. 22-Dec. 11: Paintings by Joseph Paul Vorst.

Morton Galleries (130 W. 57) To Nov. 20: Harold Herman; Nov. 21 to Dec. 4: Louise Humphrey.

Museum of the City of New York (Fifth at 103)—Free except Mon. Open weekdays, except Tues. 10 to 5, on Sun. 1 to 5 Nov. 16 to Dec. 4: Sculpture and Oil Paintings, New York artists.

Museum of Modern Art (14 W. 49)—Free daily, except Mon., open daily 10 to 6, Sun. 12 to 6 To Nov. 18: Recent Acquisitions; Nov. 18 to Dec. 7: Closed.

Newhouse Galleries (5 E. 57) Nov. 12 to 26: Edward Troye.

Arthur U. Newton Gallery (11 E. 57) Nov.: Old Masters, English Portraits.

Nierendorf Gallery (21 E. 57) To Nov. 26: Blondheim.

Georgette Passedoit (121 E. 57) Nov. 7 to Dec. 7: Jose de Creeft.

Pen & Brush Club (16 E. 10) Nov.: Oil Paintings, Members.

Perls Gallery (32 E. 58) To Nov. 26: Jean Dufy.

Public Library (Fifth & 42) To Dec. 31: Artists of Aloofness.

Frank Rehn (683 Fifth) To Nov. 19: Morris Kantor; Nov. 21 to Dec. 10: Reginald Marsh.

Paul Reinhardt Galleries (730 Fifth) Paintings, Bradford Perin.

Riverside Museum (310 Riverside Drive) To Dec. 18: Buffalo Artists.

Salmagundi Club (47 Fifth) Nov. 18 to Dec. 11: Annual Thumbbox Sketches.

Schaeffer Gallery (61 E. 57) To Dec. 6: Piero di Cosimo.

Schneider-Gabriel Galleries (71 E. 57) Nov.: Old Master, English Portraits.

Jacques Seligmann (3 E. 51) Nov. 21 to Dec. 10: Juan Gris.

E. & A. Silberman (32 E. 57) Nov.: Old Masters.

Marie Sterner Galleries (9 E. 57) To Nov. 19: Maurice Gordon; Nov. 21 to Dec. 3: Sculpture, Thomas

K. Fretlinghuysen.

Studio Guild (730 Fifth) Nov. 21 to Dec. 3: Ann P. Hobbey, Metta Hills.

Mrs. Cornelius J. Sullivan (460 Park Ave.) To Nov. 25: Paintings, Lyonel Feinsinger.

Tricker Galleries (21 W. 57) Nov. 21 to Dec. 16: Marian D. Harris; Nov. 28 to Dec. 10: A. Dexter Best.

Uptown Gallery (249 West End Ave.) To Dec. 8: Irving Lehman.

Valentine Gallery (16 E. 57) To Nov. 26: Picasso.

Vendome Art Galleries (339 W. 57) To Nov. 27: Group Show.

Hudson D. Walker Gallery (38 E. 57) To Dec. 3: Oils, Everett Spruce.

Walker Galleries (108 E. 57) To Dec. 3: Paintings, Hobson Pittman.

Westermann Gallery (24 W. 48) Nov.: Photographs, Peggy Gold.

Weyhe Gallery (794 Lexington) Nov.: Prints and Drawings.

Whitney Museum (10 W. 8)—Open Daily Except Mon., 1 to 5, Sat. & Sun., 2 to 6 To Dec. 11: American Painting Annual.

Wildenstein & Co. (19 E. 64) To Dec. 17: Pastels and Watercolors from David-Weill Collection.

Yamanaka & Co. (680 Fifth) Nov. 21 to Dec. 24: Christmas Gifts of Oriental Art.

Howard Young Gallery (677 Fifth) Nov.: Old Masters, English Portraits.

NORFOLK, VA.
Museum of Art To Nov. 27: Paintings, Federal Arts Project.

OAKLAND, CAL.
Oakland Art Gallery To Dec. 4: Bay Region Art Association.

OVERLIN, OHIO
Oberlin College Nov.: Simon Lissim.

PHILADELPHIA, PA.
Art Alliance To Nov. 20: Stencil Prints, Victor Hugh; Oils, Natol Susanne; Watercolors, Edy LeGrand and William Ferguson; Nov. 7 to Dec. 6: Contemporary Swedish Craft.

McClees Galleries To Nov. 26: Watercolors, Andre Weyth.

Philadelphia Museum To Dec. 1: Lorimer Glass Collection.

Pennsylvania Academy Nov.: Watercolors & Miniature Annals.

PITTSBURGH, PA.
University of Pittsburgh To Nov. 26: Pittsburgh Artists of Nineteenth Century.

PITTSFIELD, MASS.
Berkshire Museum Nov.: Watercolors, Julian E. Baotoli.

ROCKFORD, ILL.
Burpee Art Gallery Nov.: David McCosh.

SACRAMENTO, CAL.
California State Library Nov.: Prints & California Artists.

ST. LOUIS, MO.
City Art Museum To Nov. 30: Artists of St. Louis and vicinity.

SAN ANTONIO, TEXAS
Witte Memorial Museum To Nov. 30: Monotypes, Ida Ten Eyck O'Keefe; To Nov. 27: Barbara Latham.

SAN DIEGO, CALIF.
Fine Arts Gallery From Nov. 15: Currier & Ives Prints.

SAN FRANCISCO, CAL.
California Palace of the Legion of Honor Nov.: American and European Prints, Albert M. Bender Collection; Maryland Artists.

Gump's Nov. 21 to Dec. 3: Lithographs, Stow Wengenroth.

San Francisco Museum of Art From Nov. 23: Drawings, Charles Stafford; To Dec. 4: San Francisco Society of Women Artists.

SHORT HILLS, N. J.
Paper Mill Playhouse To Jan. 4: New Hope Artists.

SOUTH HADLEY, MASS.
Mt. Holyoke College Nov. 17 to Dec. 11: Watercolors, Rogers D. Rusk; Sculpture, Florence Foss.

SPRINGFIELD, MASS.
G. W. V. Smith Gallery To Nov. 23: Mobiles, Alexander Calder.

SYRACUSE, N. Y.
Syracuse Museum To Nov. 20: National Ceramic Exhibition; To Nov. 24: Paintings, Betty P. Parsons.

TOLEDO, OHIO
Museum of Art To Nov. 27: Drawings, Robert Witt Collection.

WASHINGTON, D. C.
Corcoran Gallery To Nov. 20: Watercolors, Henry E. Schnakenberg.

Museum of Modern Art To Dec. 4: Living American Painters.

Phillips Memorial Gallery To Nov. 26: "Snow White and the Seven Dwarfs."

U. S. National Museum To Nov. 29: Marie Louise Evans; Etchings, James Swann.

Whyte Gallery (1707 H. N.W.) To Dec. 31: 20th Cent. French Masters.

BOOKS REVIEWS & COMMENTS

About Zorach

FUTURE ART HISTORIANS will thumb with gratitude the monographs being written on the artists of today. These volumes, especially those with a catalogue raisonné, will eliminate the professorial problems of attribution that befog 1938's knowledge of 1438; and future Dossenas will find it difficult to uncover an unrecorded Zorach in the face of such complete records as *The Sculpture of William Zorach*, a monograph by Paul S. Wingert of Columbia University.

Published by the Pitman Corporation (\$3), it includes 49 plates and a penetrating analysis of the sculptor's work. His career is described, with particular emphasis on the evolution of Zorach, the sculptor, out of Zorach, the painter. The author, in discussing his subject as a painter, points out that Zorach's interest in solidity is evident in his figure compositions, many of which are almost sculptural in their roundness. It was, naturally enough, this striving for depth and tactile quality that lead Zorach into the three dimensional medium that was to carry him to national eminence.

In 1917, while working on a wood block, Zorach carried the design so far in the direction of form that it ended up as a relief carving—his first piece of sculpture. Beginning with that carving, his attention turned more and more to the solid medium. By 1922 the transition from painter to sculptor had been achieved, and in 1924 the Kraushaar Galleries, New York, gave him his first sculpture show. Seven years later his *Mother and Child* won the Logan Medal and \$1,500 at the annual exhibition of the Chicago Art Institute.

This rapid rise in a new medium did not, however, require all of Zorach's creative energy. He found time to achieve a reputation as a watercolorist, holding a one-man show in this medium at New York's Downtown Gallery in 1932, and in the same year winning the Logan Medal and \$500 purchase prize for watercolors at the 12th International Water Color Exhibition of the Chicago Art Institute.

Wingert, in placing Zorach in the stream of sculptural history, explains that "a close relationship between the sculptor and his material has been one of the traits of the more original 20th century sculptors, and one which distinguishes them from most of their predecessors of the 19th century. In this, they are related to certain periods of the past, such as the Egyptian, the archaic Greek and the ancient Chinese. Thus an understanding of materials and the forms appropriate to them has had a great influence on the style of modern sculpture; this has been especially true of the direct carvers, and Zorach is an eminent figure in this group."

Although some of Wingert's analytical passages are hardly lucid reading for those who can take their sculpture or leave it, his text is calm and scholarly, and largely free from the ecstatic veneration which lessens the value of so many monographs. In addition to a bibliography and excerpts from the writings of Zorach, a complete catalogue of his works is included. The plates are from splendid photographs, some of them taken by Charles Sheeler, himself the subject of a recent monograph reviewed in the Nov. 1 issue of THE ART DIGEST.

BOOKS RECEIVED

FISHING MEMORIES, by Dorothy Noyes Arms, illustrated by William J. Schaldach. New York: Macmillan; 184 pp.; black and white drawings; \$3.

A personal chronicle of experiences along the trout and salmon streams. The author, wife of John Taylor Arms, tells a lively tale about a thrilling sport.

SKY HOOKS, The Autobiography of John Kane, as told to Marie McSwigan, with introduction by Frank Crowninshield. Philadelphia: J. B. Lippincott; 196 pp.; 22 plates; \$3.50.

The story of Kane's rise from coal miner to house painter to artist to recognition. Told expertly by a Pittsburgh newspaper woman who took it down during the two years before Kane's death.

ART CRITICISM FROM A LABORATORY, by Alan Burroughs. Boston: Little Brown & Co.; 275 pp.; 134 ill.; \$6.

The first comprehensive book on laboratory art criticism, a field in which Burroughs has pioneered at the Fogg Museum. All about the prying X-Ray.

SPACE FOR LIVING, by Paul T. Frankl. New York: Doubleday Doran; 111 pp.; 50 illustrations; \$3.50.

A book on modern home decoration by a celebrated American interior designer.

DEFENSE OF ART, by Christine Herter. New York: W. W. Norton; 185 pp.; 4 plates; \$2.

The author, a painter herself, says: "Art needs no defense when we permit it to speak for itself. But from those who would speak for it, it needs most to be defended."

TOULOUSE-LAUTREC, by Gerstle Mack. New York: Alfred A. Knopf; 370 pp.; 58 halftone illustrations, one full color plate; \$5.

Place this beside Mack's Cézanne; it is equally complete, penetrating and appreciative, and it is the first biography of Lautrec to be published in English.

THE MOSAICS OF ANTIOCH, by C. R. Morey. New York: Longmans Green; 48 pp.; 24 plates; \$4.

A record of the most important finds from the Antioch excavation which is serving to fill an important gap in the early history of art.

Catalogues, Brochures, etc.

BUYERS GUIDE FOR ART TEACHERS AND ARTISTS, A classified list of manufacturers, publishers, etc., published by the Catholic College Art Ass'n., Saint Mary-of-the-Woods, Ind.

CONTEMPORARY AMERICAN PAINTING, catalogue of the current Whitney Museum Annual, contains list of exhibiting artists and their home addresses. 15 cents.

GREAT LAKES EXHIBITION, 1938-1939. Illustrated catalogue of the show assembled by the Albright Art Gallery. Has a foreword by Gordon Washburn.

CATALOGUE OF THE 36TH ANNUAL WATER COLOR EXHIBITION AND THE 37TH ANNUAL EXHIBITION OF MINIATURES, Pennsylvania Academy. Illustrated. 25 cents.

THE ART DIGEST's book page in the next issue will present its annual list of art books suggested as suitable for Christmas gifts. We hope it helps you.

Alberti's Miracle

FOR ITS WORLD IMPORTANCE, the discovery of perspective was as great an event in the Renaissance as the discovery of America or the invention of printing, the Reformation, or even the coming of gunpowder. Yet probably not one person in a thousand knows who discovered the first simple logical scheme of rationalizing sight. His name was Leone Battista Alberti, an Italian artist.

Perspective, after Alberti's discovery in the 15th century, oriented the world to men's eyes. The visual, hitherto considered a false avenue to truth, become the basis of thinking and acting, and the world, which formerly trusted only its tactile sense as a dog trusts first its nose, could after Alberti trust its eyes.

A fascinating account of the discovery appeared in that obscure series of publications by the Metropolitan Museum, the *Papers*, entitled "On the Rationalization of Sight," by William M. Ivins, Jr., curator of the museum's print department. In his scholarly study, Ivins reconstructed, step by step, the process by which Alberti discovered a perspective scheme, long before there was any projective geometry, any conception of a vanishing point, a horizon, and other aids familiar to every art student.

The ancient Greeks for all their mathematics never understood perspective, though they went all around it in their study of geometric relationships. They defined a parallel as two lines which never meet, an obvious half-truth to anyone, basing their definition (in Euclidian geometry) on the fact that physically two parallel lines do not meet.

By the 17th century, after Alberti and a Frenchman, Viator, had made their discoveries, it was possible for a mathematician to define a parallel as two lines which do meet, in infinity, and thereupon to erect a non-Euclidian geometry that was as workable as the ancient Greek system.

In art the discovery had a profound influence. Leonardo da Vinci used it immediately; Dürer investigated it, tried to understand, but wound up misunderstanding it. Today perspective is basic in every art school curriculum. And among the surrealists it has been elevated to a position of absolutism—a far step from the simple scheme worked out by Alberti.

Mr. Ivins describes Alberti's discovery as beginning with a peep-show box within which a checkerboard square has been laid with strings running from the eye-hole to the edges of the square. By cutting out a template which could slide along the strings, marking it at certain points where the string intersected it, and then laying it accidentally along the side of the box, the relationship of the projection of one plane upon another became immediately obvious and, presumably, allowed Alberti to discover his diagram.

This simple device was fraught with world implications. It equipped pictorial art with a rigorous symbolism showing metrical relationships—a far more sweeping symbolism than notation in music—and picture-making henceforward took on an authoritative aspect that removed it from all other arts. When, in the 19th century, the first photographs were made, confirming all of Alberti's findings, perspective was already an accepted device.

Perhaps one of these days a logical scheme for the representation of the fourth dimension will be worked out by an artist, too. The story of Alberti should at least give pause to those who damn without trying to understand, the new, confusing ways of making a picture.

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THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

WOMEN'S ACTIVITIES & AMERICAN ART WEEK

National Director, Florence Topping Green
104 Franklin Avenue, Long Branch, N. J.



AMERICAN ART AND THE WOMEN OF AMERICA

Art Week Celebrations

The Art Week project of the American Artists Professional League is growing every year and is probably doing more for American art and artists than anything else that has been attempted. All over the country, thousands of paintings are being exhibited in stores, clubs, galleries, in art marts, lobbies of hotels and every available place, allowing people who seldom visit an exhibition opportunity to see what the artists and sculptors are doing. Best of all there are many reports of sales, for instance in the exhibit of Baltimore artists in the First Chapter House, Mrs. Hohmann said there were many blank spaces on the walls, during the first week, due to sales.

To Koerner's Memory

The late W. H. D. Koerner of Interlaken, a nationally known artist whose works were often seen illustrating articles in the *Saturday Evening Post*, was honored during American Art Week by the planting of a red maple at the Grassmere entrance to the borough. Mayor Enrique C. de Villaverde, in his address dedicated the plots as "Memory Park." The observance gave the Asbury Park Women's Clubs an opportunity to express a sentiment so strong that only the beauty of a living tree could show.

Jersey Grows Larger

More than 200 men and women met at the American Art Week luncheon that opened the state celebration. It was successfully arranged by the State Director, Mrs. Wallace J. Ellor, and Professor H. R. Kniffin art director of New Jersey College for Women presided. F. Ballard Williams, national chairman, gave an interesting talk in which he compared the celebration to the painting of a picture, growing larger and more dramatic every year. Raymond P. Ensign pointed out that art "is for every day not for Sunday or museums." The Contemporary of Newark arranged the window displays.

An interesting show was put on in the Long Branch Public Library by Mrs. Roy Pierson of thirty canvases by Corwin Knapp Linson, and on Thursday of the week George Lober gave an illustrated address on sculpture to a large and appreciative audience.

Charlotte Heeds Art Week

Each year the Charlotte, N. C., merchants and organizations give heed to American Art Week, but this year an impetus was given because Wilford S. Conrow, national secretary, wrote an interesting article for the *Charlotte Observer* explaining the purpose of the national organization and the origin of American Art Week. He said: "In five short years, largely through celebrations of American Art Week, millions of people throughout America have awakened to interest in American arts and crafts . . . many of these people have come to acquire works of art." Mr. Conrow gave two lectures at the Mint Museum of Art, where he has an exhibition of oil paintings.

A proclamation was made by the Mayor and different groups and merchants co-oper-

ated to make the week a success. Mrs. Louis V. Sutton and Miss Irene Price are co-directors for North Carolina.

Charles G. Blake gave an interesting radio talk over WSUN, in which he explained the work of the League and gave suggestions for the observance of the week. He said "A hundred and fifty years ago, a man could say without shame that he could not read or write. Where do we class one who says that today? The time is upon us when one who says he knows nothing about art will be classed in the same way." Mrs. J. H. Harmon did fine work with special exhibitions, some in the open air.

Colorado Comes Through

Colorado has been unusually active during the year and the culmination was last week when art displays were placed in all of the leading stores and several radio broadcasts on art were given. In Brighton, besides placing 50 paintings, they had sermons by their ministers on "Art in Religion." The Wiegell Indian Arts Museum, the Denver Art Museum, Brown Gallery, Chappell House and all of the prominent artists co-operated by arranging special events for every day of American Art Week. Mrs. Caroline M. Tower said that all the schools are enthusiastic over the poster contest and that the Marathon Round Table Study Groups are working on a design for a Peace Stamp.

Puerto Rico Perfects Plans

Forty-one members are starting the new Chapter of the American Artists Professional League. The officers are: Mrs. Gretchen Kratzer Wood, president; Mr. Ole Bent, 1st vice president; Frances M. Horne, 2nd vice president; Ellen Glines, corresponding secretary; F. A. Guillermetty, recording secretary; D. A. Hernandez, treasurer; Miguel Pon, chairman of Ponce; Edith M. Morris, chairman of San German; Julio T. Martinez, chairman of Arecibo.

Dr. Gallardo, commissioner of education has sent out notices to all the schools over the island and exhibits were put on. Colonel John Might of the 65th Infantry is chairman of the Historical Monument Committee and is supervising the restoration of old landmarks and buildings. Mrs. Might is chairman of the Garden Committee to stress the beauty spots of the island. Mrs. Wood put on a large exhibition in the new Gorsch building, which was loaned by Alfredo Hausseler. Banners were stretched across all of the down-town streets announcing American Art Week and Governor Winship opened the art exhibit. Congratulations are extended to Mrs. Wood for the efficient way in which she conducted the organization.

Gutenberg Was 200 Years Late

Prowling through the *History of the Book* exhibit which Thaddeus R. Brenton has assembled in the Treasure Room of Los Angeles City College, Arthur Millier paused to reflect that "Chinamen printed from movable type 200 years before Gutenberg printed his celebrated Bible, and the Japanese were not far behind their current enemies."

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Notes Taken at Random

Pending final reports upon American Art Week activities, which will be commented upon in future issues, we can only say at this time that it appears that our brightest hopes for the extension of the influence of American Art Week have been more than exceeded. Reports are now coming in from all parts of the country, to be analyzed and their significance determined.

In New York City the American Art Week displays were arranged by Miss Grace Pickett, President of the Studio Guild. About one thousand paintings and pieces of sculpture were exhibited in store windows along Fifth Avenue and in other parts of the city, as well as in libraries and other public places.

In New York City the October 29th issue of "CUE," the Weekly Magazine of New York Life, was termed "American Art Week Number."

With the opening of the coming Session of Congress the American Artists Professional League, and all American art workers, must be on the alert for possible legislation affecting the personal liberties of all artists.

Let us consider the closing of American Art Week as the beginning of American Art Year.

Of all the art organizations working for the advancement of American art interests, we believe the American Artists Professional League is unique in its successful effort to tie together isolated and remote artists and art workers—those working in small communities and in places far from the large centers—thus making them feel that they are part of a unit of effort both for themselves and for the realization of a greater national art consciousness.

A news report has been received concerning the activities of two men accused of soliciting orders for portraits in oil, collecting for them and failing to make deliveries. An eight-State alarm has been sent out for these men, and at least ten persons have been swindled by them.

Art Week in Jersey

The celebration of American Art Week in New Jersey reached statewide proportions, according to announcements made by state and local directors. Plans included exhibits of the works of artists and craftsmen in Women's Clubs, schools, colleges, libraries, studios,

hotels and store windows, and also demonstrations, art speakers, and broadcasts.

Governor A. Harry Moore issued a proclamation. Following this, two important events officially opened activities in the state—the Eighth Annual New Jersey State Exhibition of paintings, sculpture, prints, and drawings, October 30-November 27, at the Montclair Art Museum, headquarters of the League; and the annual all-state luncheon for artists and art lovers, held at the Kresge Department Store, Newark, October 31st. Mrs. Wallace J. Ellor, Art Week Director, welcomed the guests and presented the toastmaster, Mr. H. R. Kniffin, Professor of Art, New Jersey College for Women.

Among the speakers were Raymond P. Ensign, Executive Director, National Association for Art Education; F. Ballard Williams, National Chairman of the A. A. P. L.; Mrs. Florence Topping Green, National Director of American Art Week; Mrs. Patrick Henry Adams, president of the New Jersey State Federation of Women's Clubs; Mr. Hugh E. Barnes, president of the Kresge Department Store; Mrs. Albert Mersfelder, Art Chairman of the State Federations of Women's Clubs; Mrs. William Wemple, State Chairman of the New Jersey Chapter of the A. A. P. L.; and Mrs. Lolita Flockhart, author of *Art and Artists in New Jersey*.

A store gallery exhibit of paintings by "New Jersey Gallery Prize Winners" was arranged by Mrs. Duncan Moir, formerly Miss Bates, Kresge Gallery director. Circulating art shows, recently originated by Mr. Baldrey, added new interest to the week's program. A series of exchange exhibits were arranged by his committee for the Art Centre of the Oranges, the Elizabeth Society of Fine Arts, the Bloomfield Art League and the Summit, Chatham, Westfield and Plainfield Art Associations.

The Ridgewood Art Association is holding its annual exhibition of works by New Jersey artists, until Nov. 27, at the Pease Memorial Library. State art clubs planning displays are the Asbury Park Society of Fine Arts, Inc., at the Berkeley Carteret, Asbury Park; The New Jersey Water Color and Sculpture Society at the New Jersey College for Women, New Brunswick; and the Essex Water Color Society at the Maplewood Woman's Club.

Neumann Talks of Old and New

J. B. Neumann, director of the New Art Circle, will give an illustrated lecture on "The Old and New in Art" at the American Artists School on Sunday evening, Dec. 4. Mr. Neumann is a member of the school's Advisory Board.

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Where to show

offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.

Albany, N. Y.

FOURTH ANNUAL EXHIBITION BY ARTISTS OF THE CAPITAL REGION, April 1 to May 15, at the Albany Institute, Albany, N. Y. Open to artists within 100 miles of Albany. Oils, watercolors and sculpture. Jury. No fee. Cash prizes. Last date for return of entry cards March 1. Last day for arrival of exhibits March 15. For information address: R. Loring Dunn, Curator, 125 Washington Ave., Albany, N. Y.

Chicago, Ill.

HOOSIER SALON, Jan. 28-Feb. 11, at Marshall Field & Co. Open to artists associated with Indiana. Media: oil, watercolor, tempera, prints, sculpture. Fee \$5 (sculpture \$3). Jury. Many cash prizes. Last date for return of entry cards January 20; for arrival of exhibits January 20. For information address: Mrs. C. B. King, Exec. Chairman, 211 West Wacker Drive, Room 814, Chicago, Ill.

Montevallo, Ala.

ALABAMA ARTISTS' EXHIBITIONS, Nov. 1-15, Feb. 1-15, and April 1-15, at the Art Center of Alabama College, Montevallo, Ala. Three exhibitions open to all artists living in Alabama. All painting media. No fee. No jury. Three purchase prizes. First exhibition restricted to works labelled "Abstraction." Second exhibition to illustrated interpretation of subject matter. Third show unrestricted. Closing dates for each show coincides with opening date. For prospectus address: Miss Dawn Kennedy, Alabama College, Montevallo, Ala.

New York, N. Y.

ANNUAL BLACK AND WHITE EXHIBITION OF THE GRANT STUDIOS, Jan. 9-24, at the Grant Studios, 175 Macdougall St., New York City. Open to all artists. Media: etchings, lithos, block prints, sculpture, drawings, etc. (no color prints). For closing dates and full information address: Mrs. M. Grant, 175 Macdougall St., New York City.

Richmond, Va.

SEVENTH EXHIBITION OF VIRGINIA ARTISTS, April 15 to May 13, at the Virginia Museum of Fine Arts. Open to Virginia born or resident artists. Media: oils and watercolors. Fee for non-members. Jury. Purchase prizes. For information write: Thomas C. Colt, Jr., Director, Virginia Museum of Fine Arts, Richmond, Va.

San Diego, Calif.

SAN DIEGO ART GUILD ANNUAL, Dec. 1-Jan. 1, at the Fine Arts Gallery, San Diego. Open to guild members. Media: oils, watercolors, pastels, prints, sculpture, crafts, etc. Awards and prizes to be announced. Closing dates to be announced. For further information address: Fine Arts Society of San Diego, San Diego, Calif.

Springfield, Mass.

21ST ANNUAL SPRINGFIELD ART LEAGUE, Jan. 21-Feb. 12, at the City Library, Springfield, Mass. Open to members (all artists invited to join). Media: painting, sculpture, prints, crafts. Four cash prizes totaling \$250. Last date for arrival of exhibits Jan. 16. For full information address: Mr. Donald Reickert, 49 Mapledell Street, Springfield, Mass.

Toledo, Ohio

ANNUAL EXHIBITION OF TOLEDO ARTISTS, May 7-28, at the Toledo Museum of Art. Open to artists within 15 miles of Toledo. Oil, watercolor, pastel, drawing, sculpture, prints and pottery. Jury. Awards and prizes. Last date for entries April 28. For information write: J. Arthur MacLean, Toledo Museum of Art, Toledo, Ohio.

Youngstown, O.

FOURTH ANNUAL NEW YEAR SHOW BY ARTISTS OF OHIO AND PENNSYLVANIA, Jan. 1-

29, at the Butler Art Institute, Youngstown, O. Open to artists of Ohio and Pennsylvania. Media: oil, watercolor, prints, photography, drawings. Entry fee \$1, handling fee for crates \$1. Jury of selection: Eugene Speicher, John Carroll, Herman H. Wessel. Eleven cash prizes totaling nearly \$400; top oil prize \$100. Last day for return of entry blanks Dec. 11; for arrival of exhibits Dec. 11. For information and prospectus address: Mrs. R. F. Baldwin, Sec., 607 Union National Bank Bldg., Youngstown, O.

Washington, D. C.

THE 16TH CORCORAN BIENNIAL, March 26-May 7, at the Corcoran Art Gallery, Washington, D. C. Open to living Americans. Media: oil. No fee. Jury of selection. Last date for return of entry cards Feb. 25; for arrival of paintings Feb. 28. Prizes: 1st, \$2,000 and gold medal; 2nd, \$1,500 and silver medal; 3rd, \$1,000 and bronze medal; 4th, \$500 and honorable mention. For information address: Miss Emily F. Millard, Manager of Special Exhibitions, Corcoran Gallery of Art, Washington.

48th ANNUAL EXHIBITION OF THE SOCIETY OF WASHINGTON ARTISTS, Jan. 28-Feb. 19, at the Corcoran Gallery of Art, Washington, D. C. Open to members and artists of Maryland, Virginia and District of Columbia. Media: oil and sculpture. Fee: \$1 for non-members. Jury. Last date for return of entry cards Jan. 16; for arrival of exhibits Jan. 20. Medals of award. For information address: Dorothy M. Davidson, 1825 F St. N. W., Washington, D. C.

43RD ANNUAL OF THE WASHINGTON WATER COLOR CLUB, Dec. 17-Jan. 15, at the Corcoran Gallery of Art, Washington, D. C. Open to all artists. Media: water color, pastel, drawings, lithographs and etchings. Fee for non-members \$1. Jury of selection. Last date for arrival of exhibits Dec. 9. For full information address: Marguerite Neale True, Sec., 2019 Eye St., N.W., Washington, D. C.

Wichita, Kansas

TWELFTH CONTEMPORARY AMERICAN BLOCK PRINT AND LITHOGRAPH EXHIBITION, Nov. 20-Dec. 10, at the Wichita Art Museum. Open to all American artists. Media: block print and litho in black and white and color. Fee \$1. Jury. Two cash prizes, \$25 and \$5. Last date for arrival of prints Nov. 15. For information address: Wichita Art Association, Wichita.

Larsson in Mexico

The Symons Galleries, New York, ensconced now in an entire building of its own at 12 East 53rd Street, has inaugurated a series of one-man shows of contemporary art to be held in the milieu of its large and rare stock of antiques. The first exhibition, on view until Nov. 21, comprises watercolors and oils of Mexico by Karl Larsson.

Larsson's accomplished oil technique shows to best advantage in a group of portraits of Mexican boys set off before the rich textures of their native countries. Originality of conception marks several oils showing views of such arenas as the Bull fights and a six-day bicycle race.

Romanovsky Holds Exhibit

The nudes, flowers and portraits of Dimitri Romanovsky, prominent American painter and teacher, have been placed on view at the MacDowell Club, New York. The exhibition, indicating one of the trends of progressive craftsmanship in contemporary art, is open to the public every afternoon from Monday to Friday until Nov. 25.

Watch this page for "Where to Show" notices. Forewarned is forearmed.

Fortnight in New York

[Continued from page 23]

much promise of "further authoritative realization."

He has a "song of woe that struggles through technical obstacles and inner conflicts," wrote Jerome Klein in the *Post*, "to rise at times eloquence. Pathos in some instances excessively twists form. But it rings clear in *Flood*."

The Panorama

The Frida Kahlo Rivera show at Julien Levy's seems to be summed up in Miss Genauer's comments on page 3 of this issue, and the same for Tchelitchev's mural *Phenomenon* which is still on view at the gallery.

J. B. Neumann and Miss Marian Willard have opened a gallery at 543 Madison Avenue and are soon to get underway with exhibitions.

Beauford Delaney, Negro artist of the Federal Art Project, is being given his first show at the Eighth Street Playhouse Gallery; until the 19th. Views of New York.

Harold Herman has some watercolors at the Morton Gallery that catch with unusual deftness the most difficult of subjects, notably *Harpooned Shark*, *Legion Parade* and *Flushing Bay Inlet*.

An assorted group of art objects from the collection of Miss Mary P. Thayer, former curator of the Taft Museum, are also on view at the Morton Galleries. An endearing Rivera portrait of a child, an early Emil Ganso, and ancient Guatemalan textiles are outstanding.

Contemporary Arts is presenting Werner Koepf in a debut this month. The artist, now a house painter, studied in Germany, then gave painting up, and later in America, under encouragement from Morris Kantor, has resumed his art.

A really special event is on at Mrs. Cornelius Sullivan's gallery where Lyonel Feininger's work is seen almost in comprehension. A lecture was given at the opening on Feininger's work by Dr. Dörner of the Rhode Island School of Design Museum. The oils cover the past decade of the artist's rigorously abstract idiom.

The patterned foliated facade, *Along Coconut Grove*, *Palm Beach*, reproduced on page 23, is by Francis Newton who is showing a group of oils at the Montross Gallery until Dec. 3. Newton, a serious colorist and a highly individual painter, will be discussed next issue together with critical comment.

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